PARKE HUNTER'S

BANJO STUDIES.

Introducing the modern styles of playing and a new combination of exercises.

Also containing the Major and Minor Scales with the fingering correctly marked.

Exercises in Rapid Shifting and scale studies for the Barré.

Harmonics Natural and Artificial Together with the **TREMOLO** in all its various forms.

A Work conducive to equality of finger power, ease, expression and broadness of tone.

THE WHOLE BY

PARKE HUNTER.

Copyright
For All Countries
1903.

Price 2/6 net.

LONDON,
J. E. DALLAS
415, Strand W. C.
U.S.A. PARKE HUNTER, 2001. Fifth St. N.W. WASHINGTON. AGENT.

PARKE HUNTER'S ARTISTIC BANJO STUDIES.

THE GENERAL PRINCIPLES OF ALTERNATE PICKING.

In all rapid passages alternate picking should be used. By observing properly the governing principles in regard to the preliminary exercises, the difficulty of playing and rendering solos with ease and rapidity will be modified considerably.

RULES AND SIGNS FOR RIGHT HAND FINGERING.

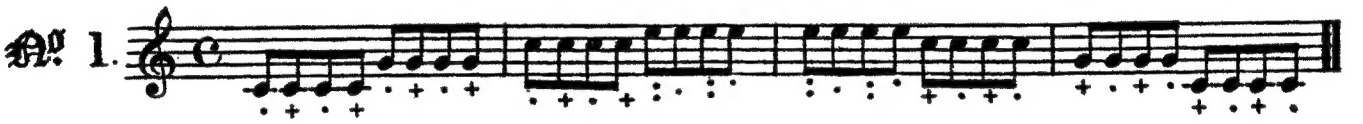
Use the thumb for the 5th. 4th. 3rd. and 2nd. strings.

SIGNS. *FIRST FINGER*.....•
SECOND FINGER.....•• or :
THUMB.....+
FINGER GLIDE.....•—•
THUMB GLIDE.....+—+

EXAMPLE.

Of alternate fingering using the first finger on the 1st. 2nd. 3rd. and 4th. strings.

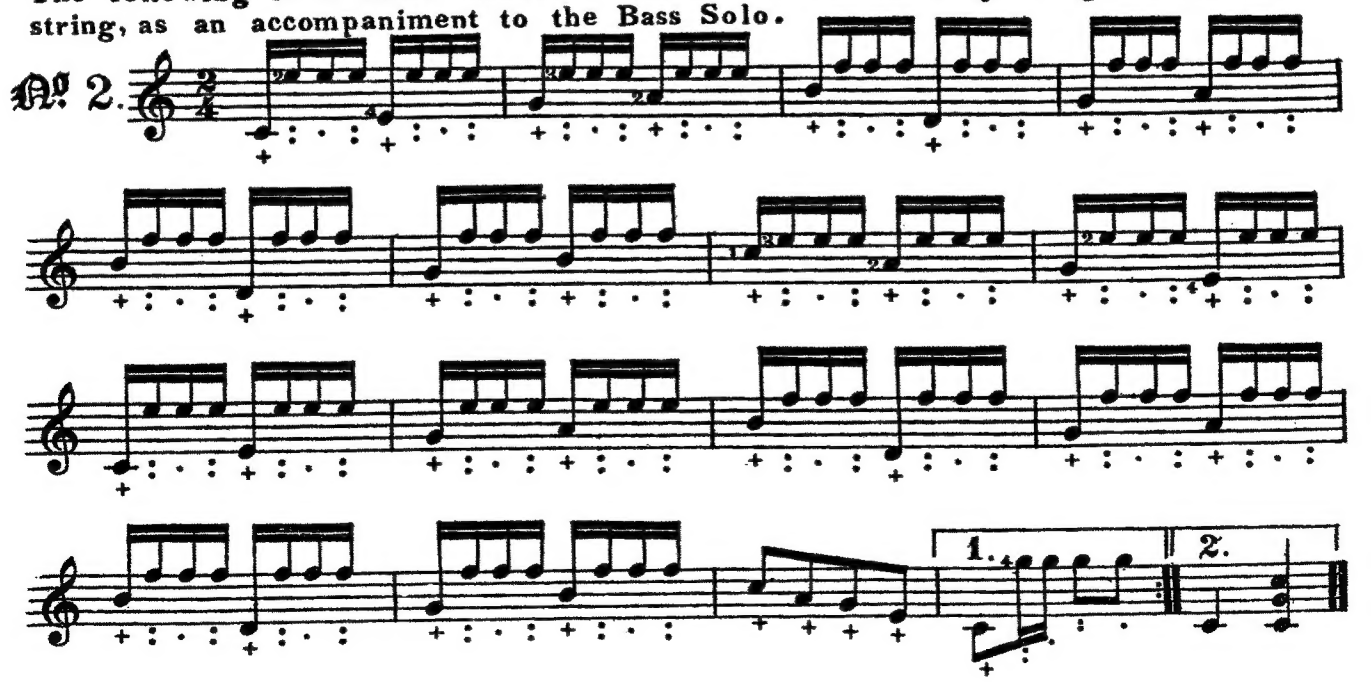
No. 1.



EXERCISE.

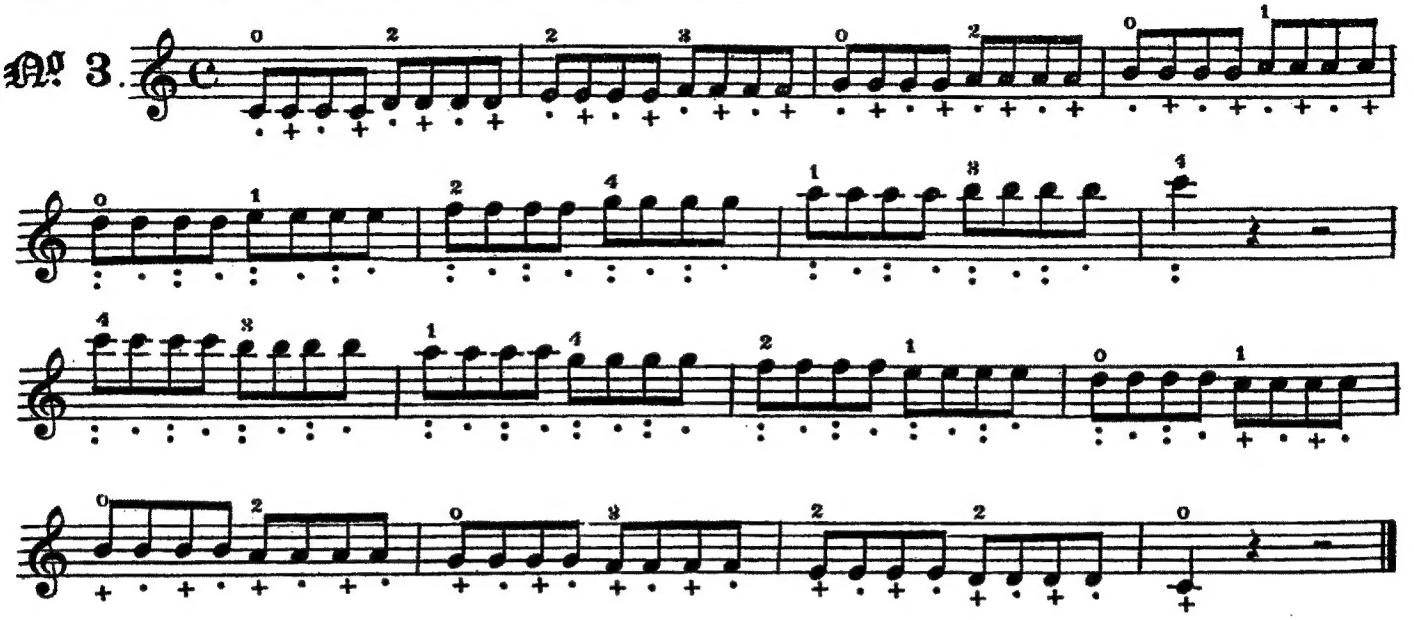
The following is a most effective exercise in alternate picking on the first string, as an accompaniment to the Bass Solo.

No. 2.



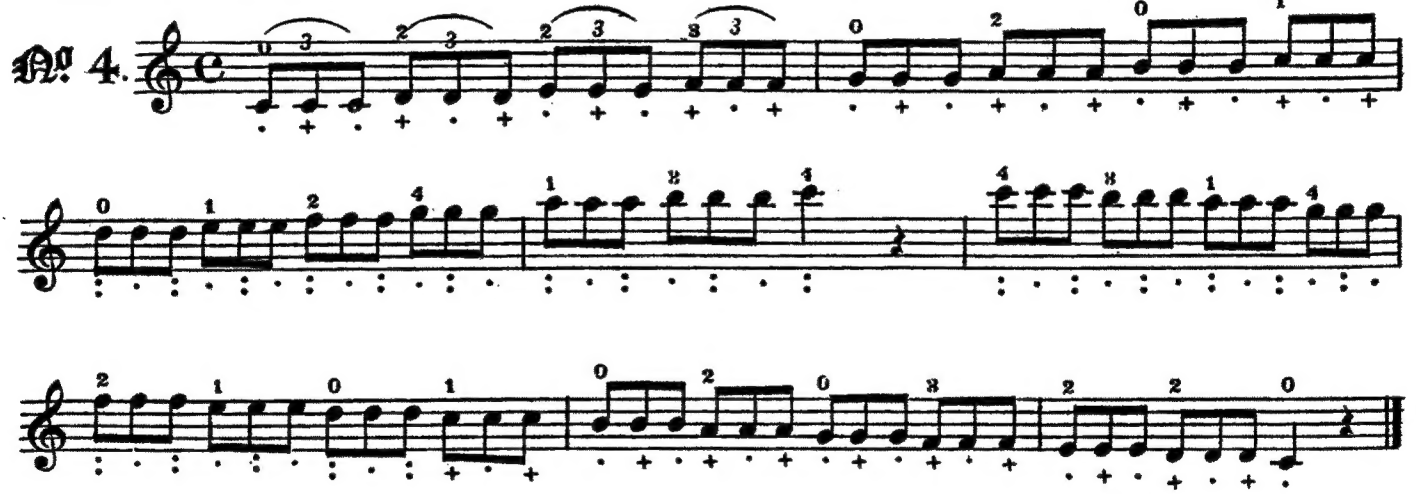
The following exercises should be well practised before proceeding to the exercises and scales in alternate picking.

No. 3.



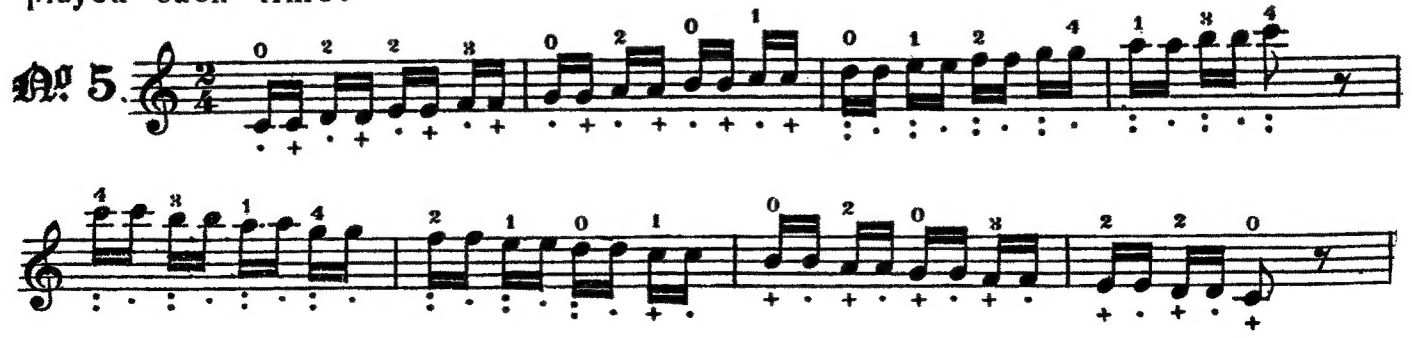
When the above can be played smoothly, proceed with the following exercise in "Triplets."

No. 4.



Play the following exercise evenly, and gradually increase the tempo as played each time.

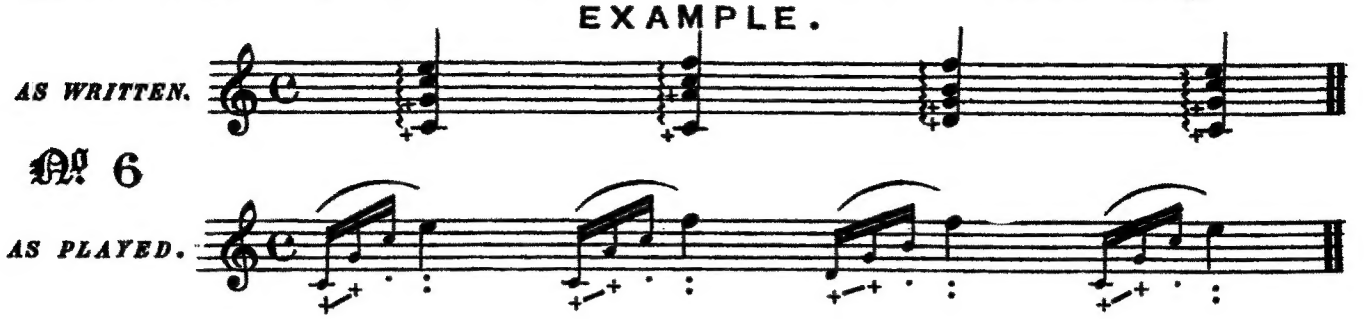
No. 5.



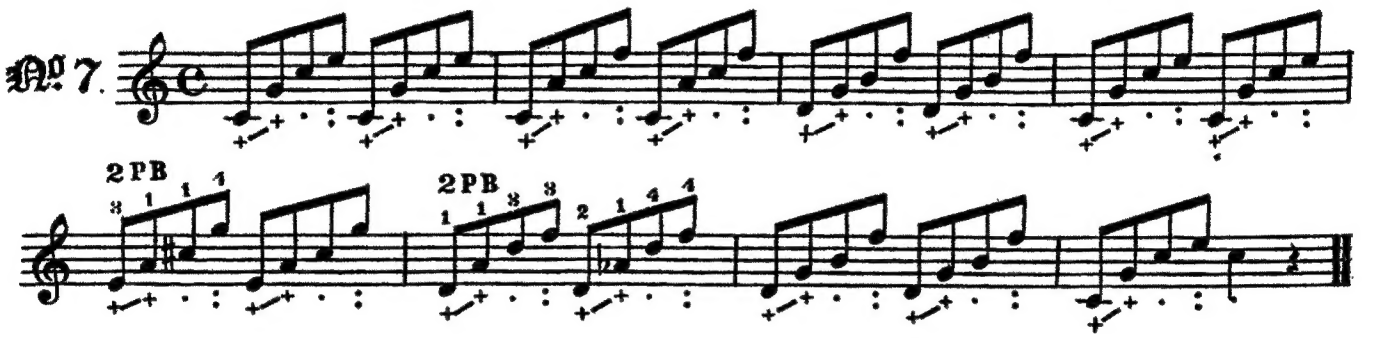
THE GLIDE.

In this movement the fourth and third strings are played by one stroke of the thumb. It is indicated thus:— $\left\{\begin{smallmatrix}+\\+\end{smallmatrix}\right.$ or $\left|\begin{smallmatrix}+\\+\end{smallmatrix}\right.$ or $\left(\begin{smallmatrix}+\\+\end{smallmatrix}\right.$ for the thumb, and $\left|\begin{smallmatrix}\cdot\\\cdot\end{smallmatrix}\right.$ or $\left(\begin{smallmatrix}\cdot\\\cdot\end{smallmatrix}\right.$ for the first finger and may be employed between any two adjacent strings.

EXAMPLE.

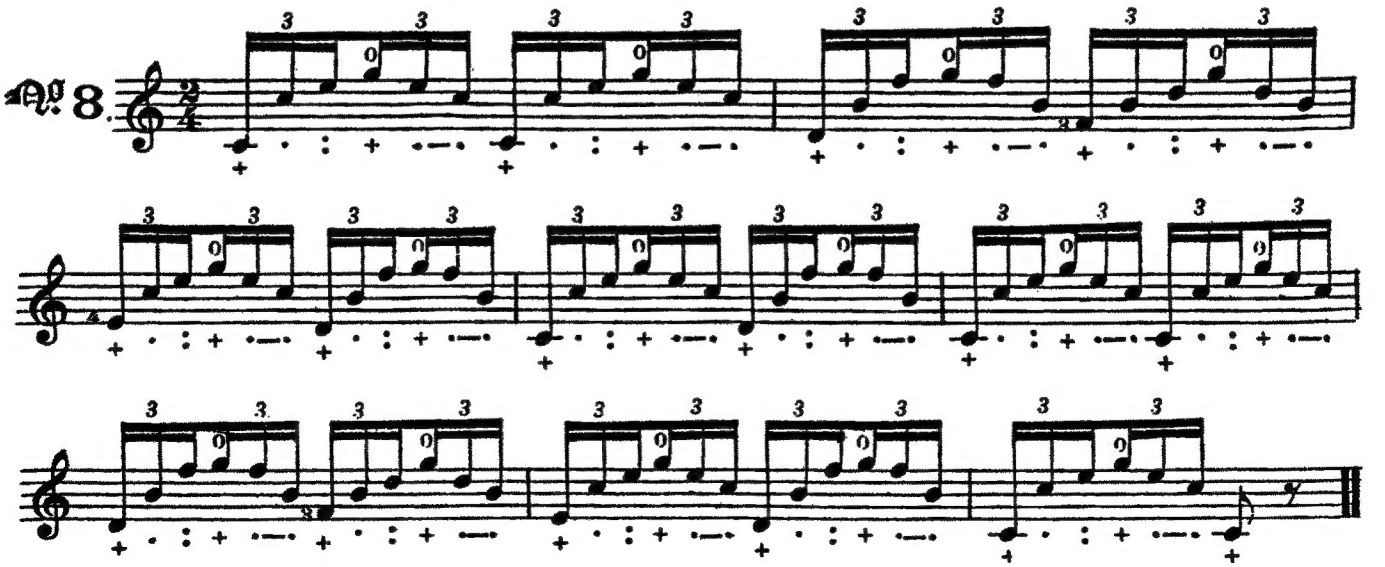


EXERCISE ON THE THUMB GLIDE.

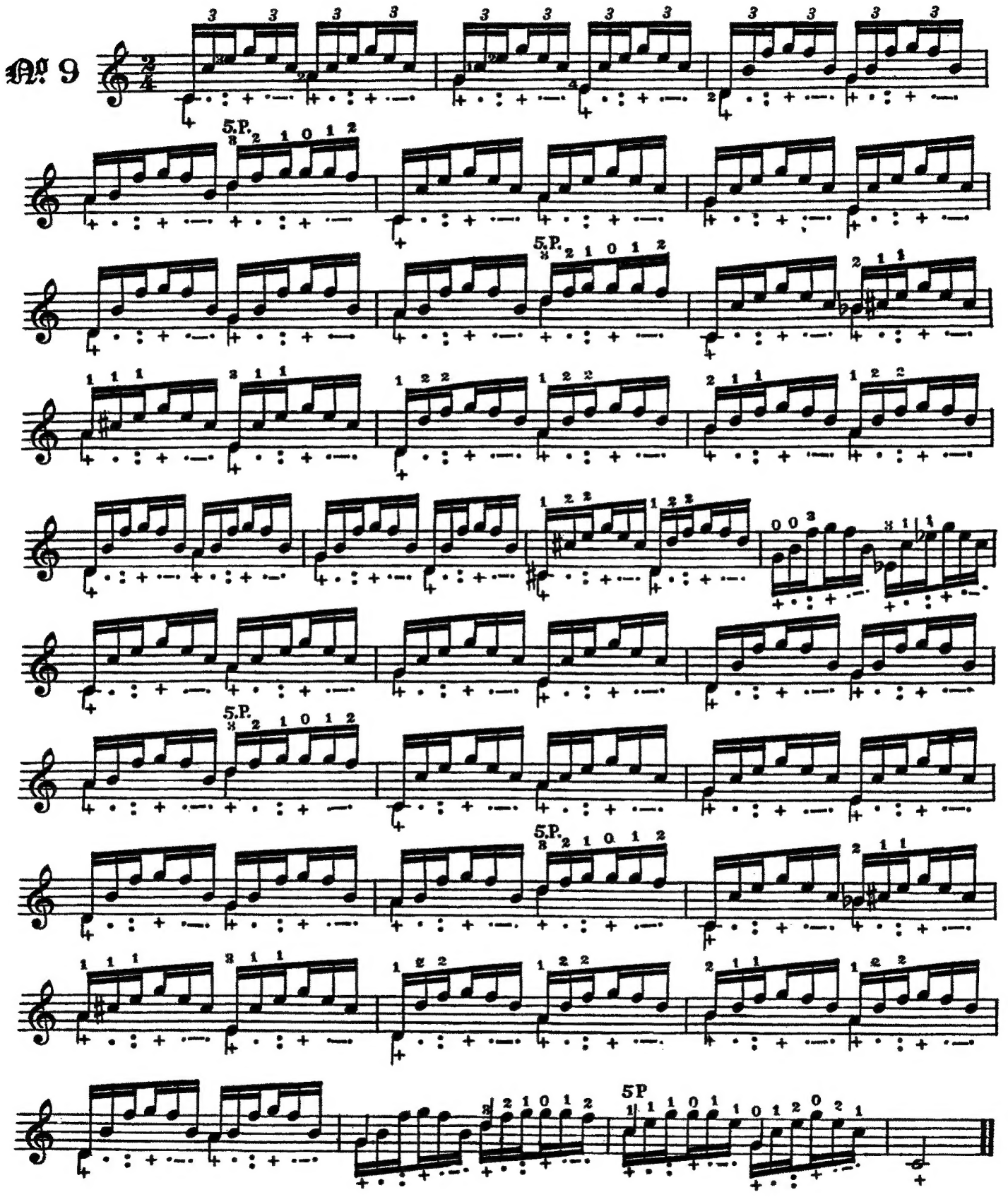


THE FIRST FINGER-GLIDE.

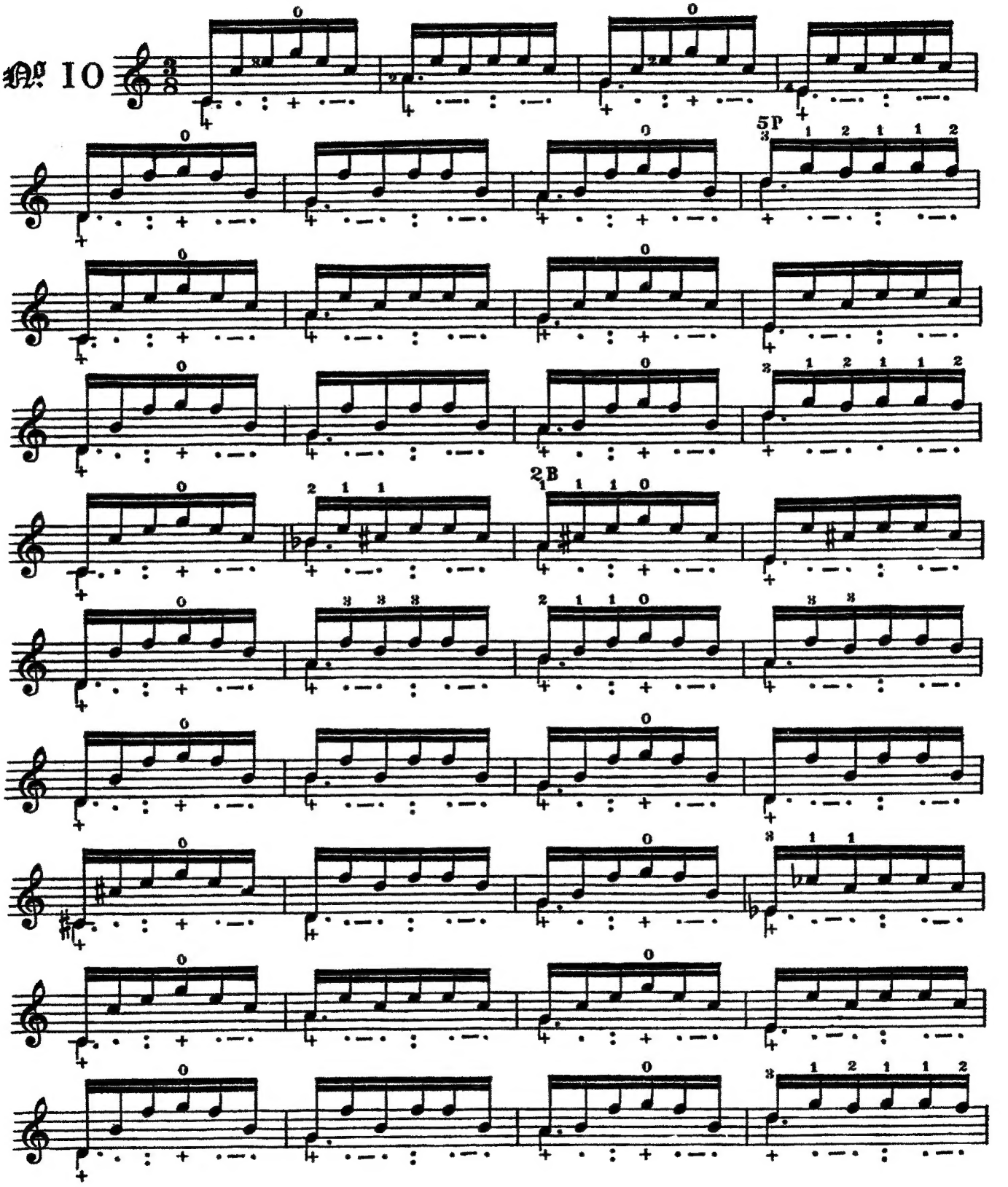
The following is the first finger-glide. This is very effective in variations, arpeggios etc: The tip of the first finger must glide from the first to the second string in <u>one</u> stroke, taking care that in doing so the time is strictly kept.

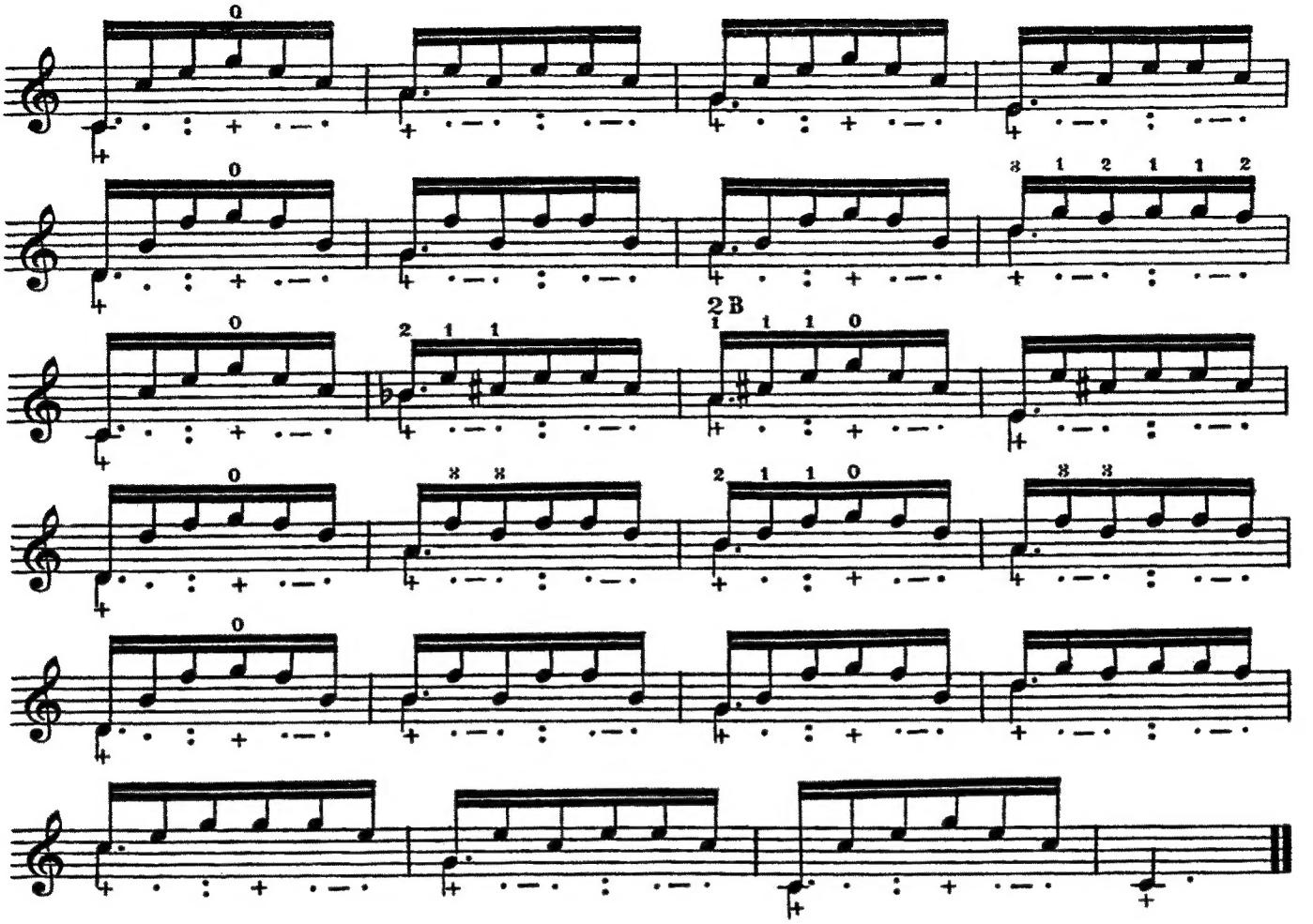


FOR THE FIRST-FINGER GLIDE



THE FIRST FINGER-GLIDE.

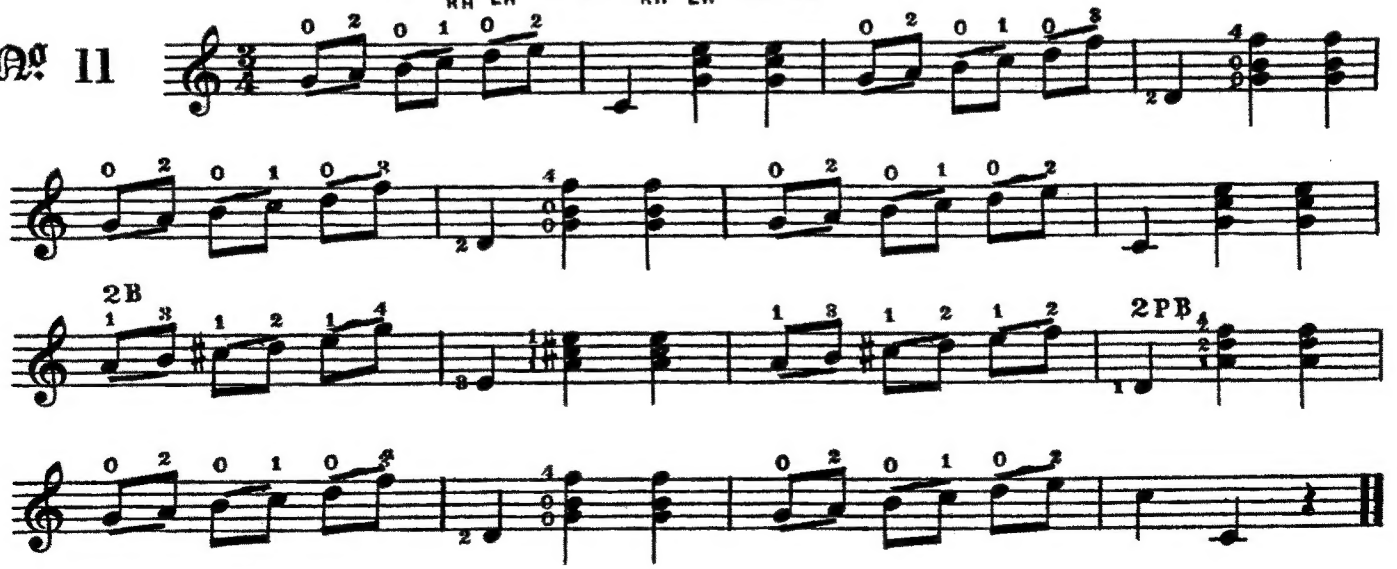




THE HAMMER SLUR.

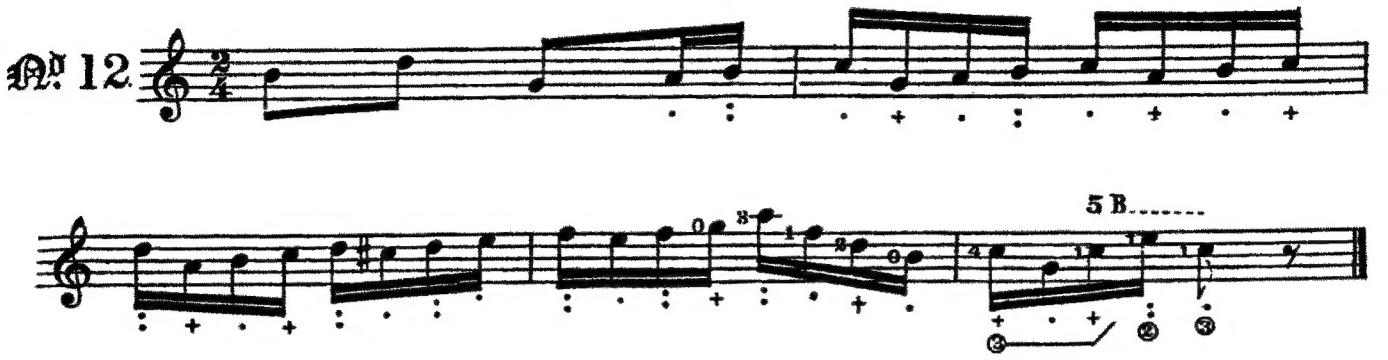
This effect is obtained by striking a string with the tip of a left hand finger. Example:—

No. 11

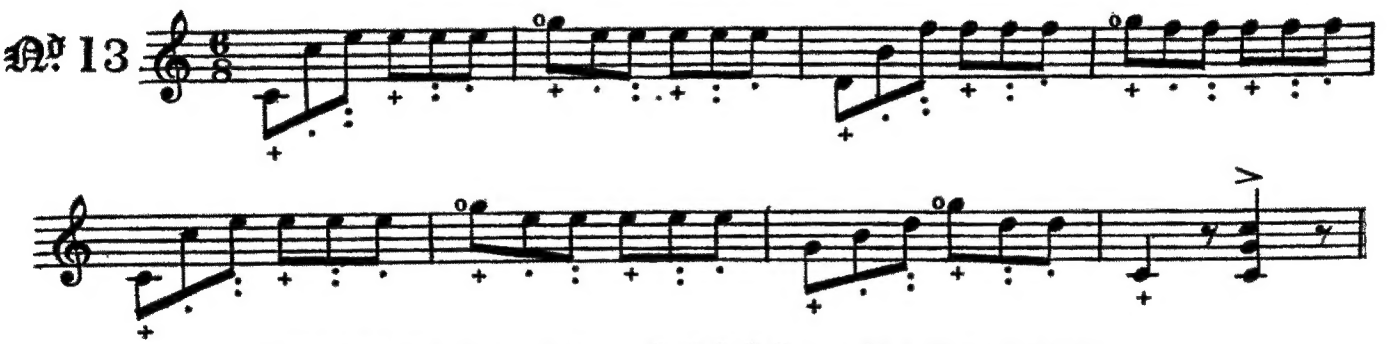


HAYDN'S GIPSY RONDO.

For exercising the second finger on the second string.

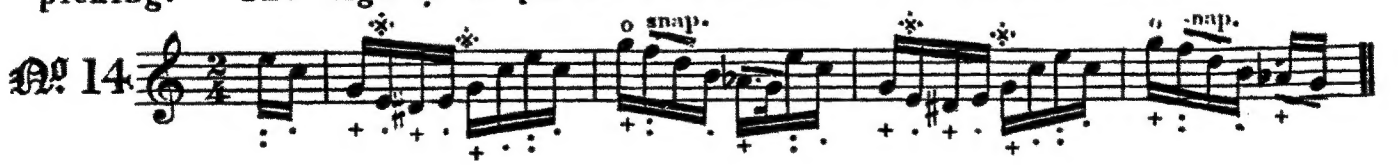


Introducing the thumb on the first string. (Right Hand Triple Fingering)

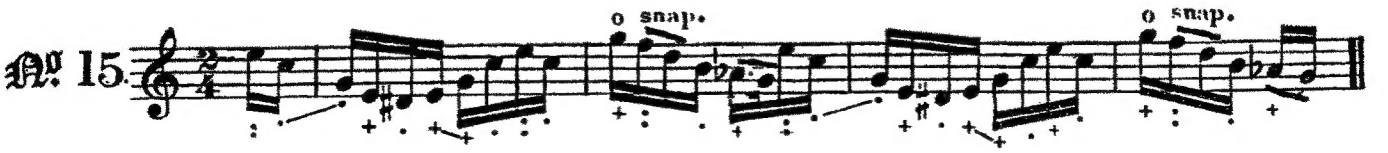


EXAMPLE OF CROSS—PICKING.

The next example illustrates the manner of crossing the finger and thumb. This is convenient in many solos but is opposed to strict or proper alternate picking. The sign ⁘ is placed between the cross picked notes.

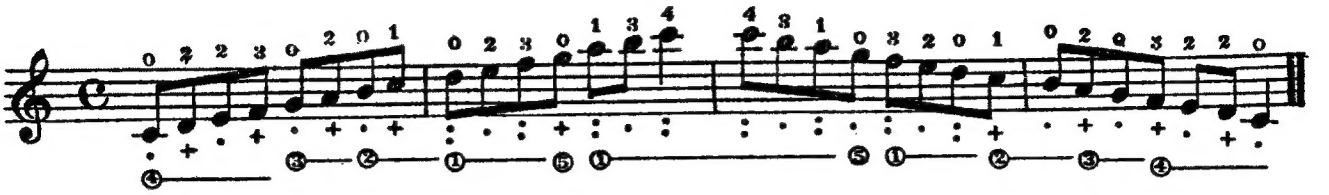


The same example showing how it could be played by the "pass" or "glide" with the thumb and first finger.

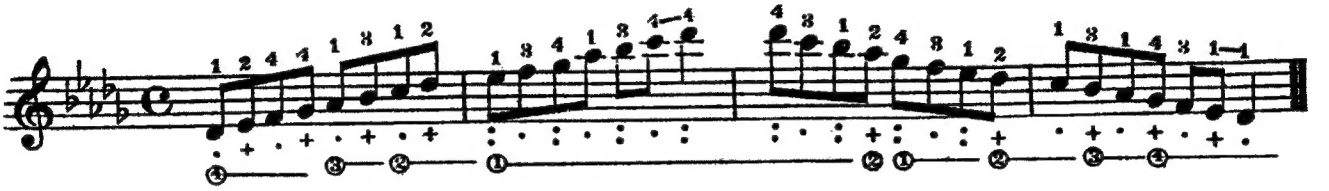


MAJOR SCALES.

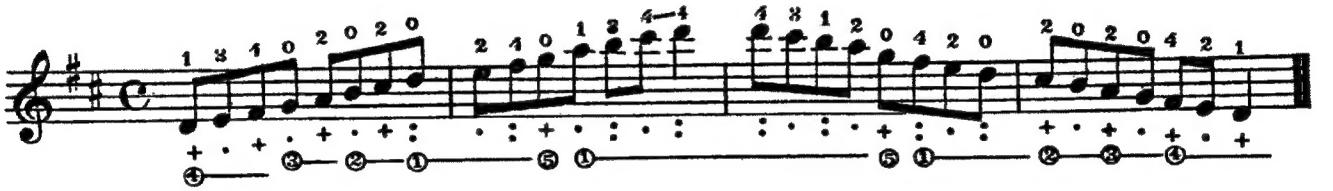
C. MAJOR.



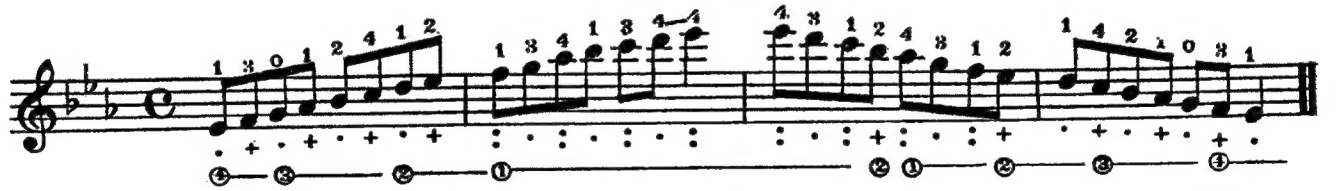
D♭. MAJOR.



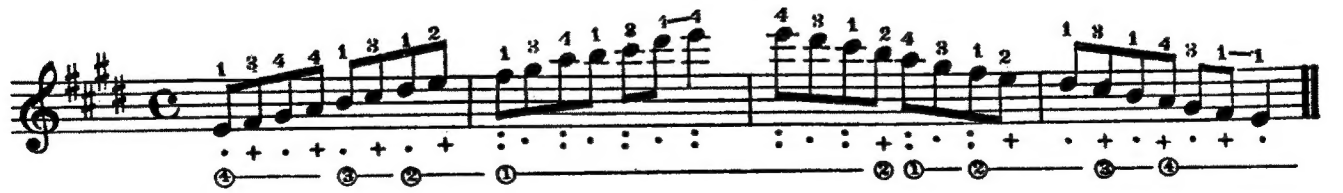
D. MAJOR.



E♭. MAJOR.

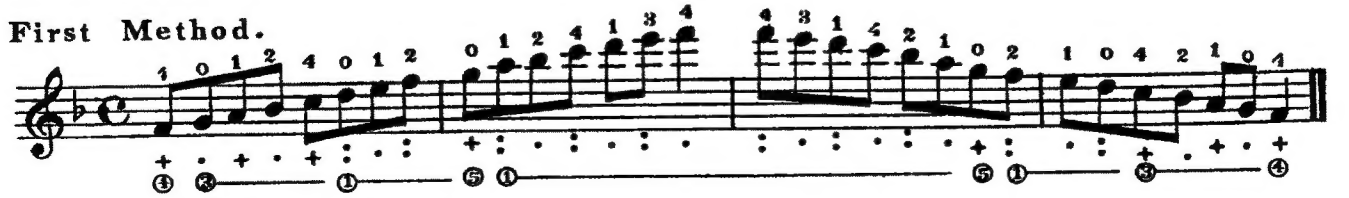


E. MAJOR.



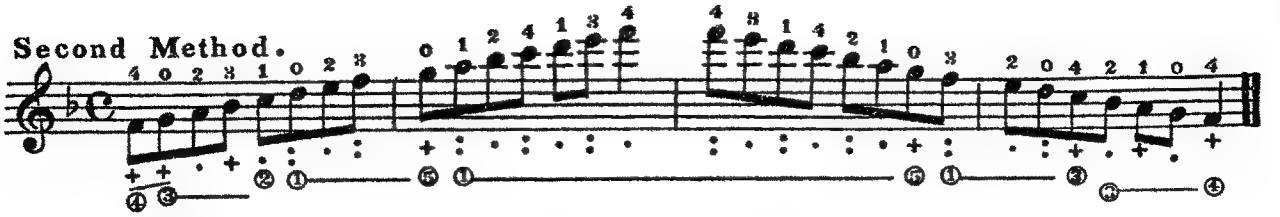
F. MAJOR.

First Method.

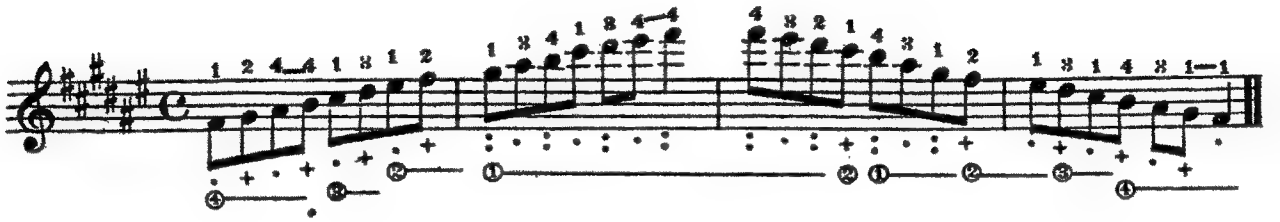


F. MAJOR.

Second Method.

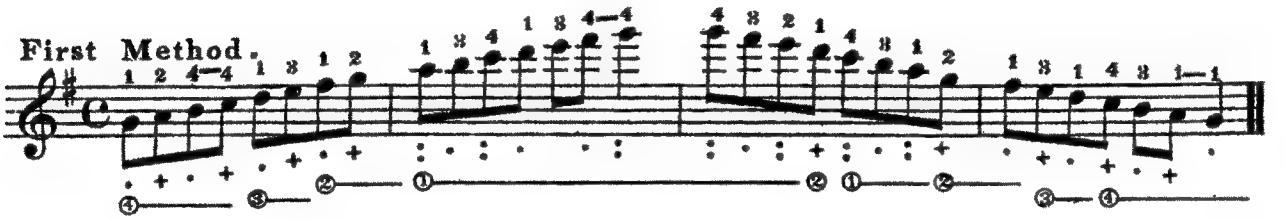


F♯ MAJOR.



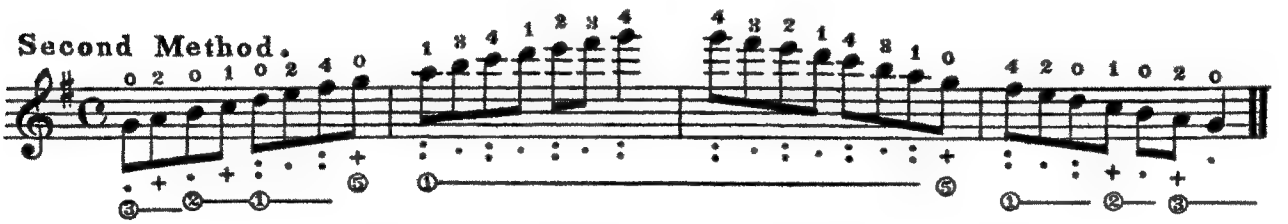
G. MAJOR.

First Method.

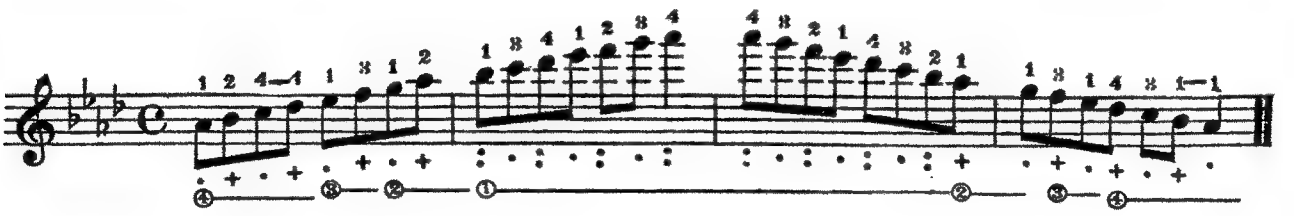


G. MAJOR.

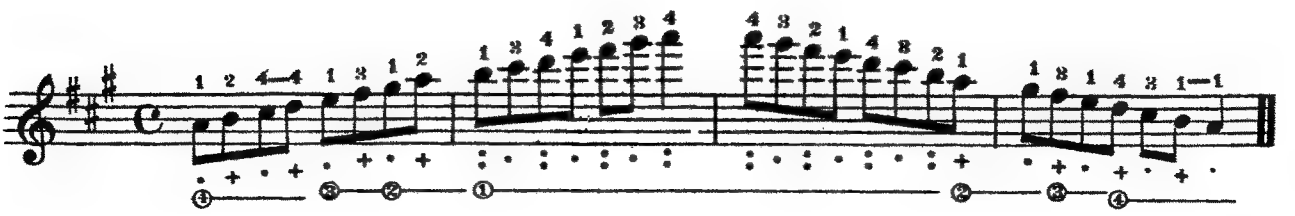
Second Method.



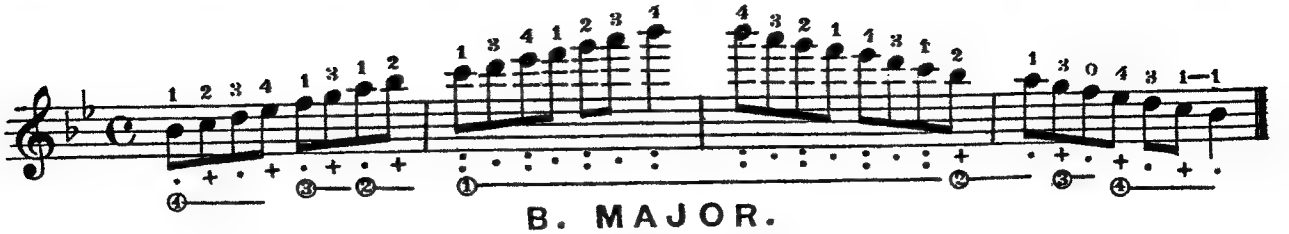
A♭. MAJOR.



A. MAJOR.

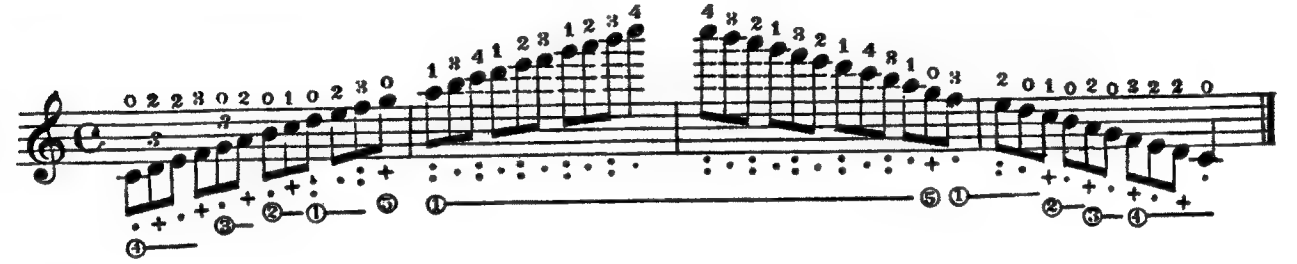


B♭. MAJOR.



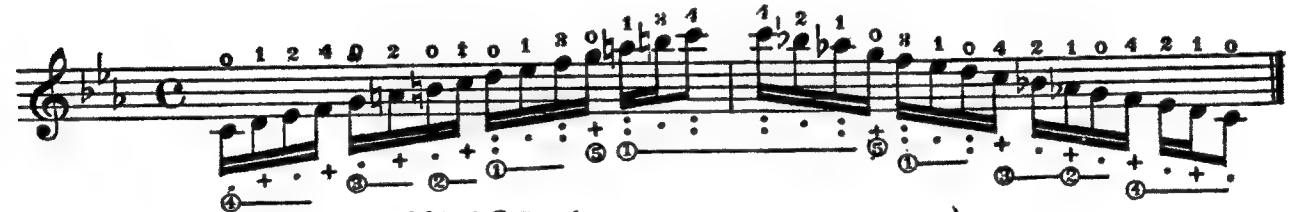
B. MAJOR.

C. MAJOR.

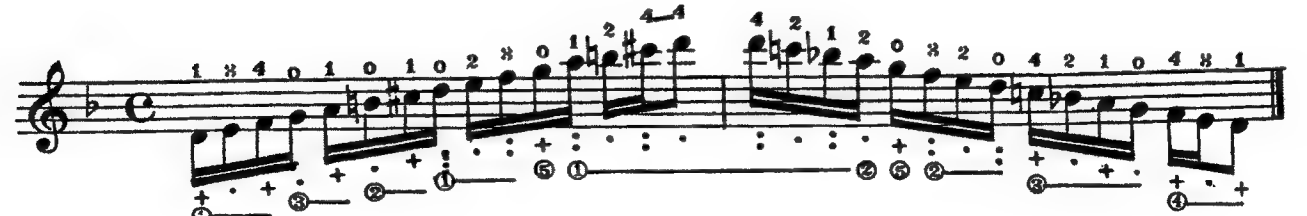


MINOR SCALES.

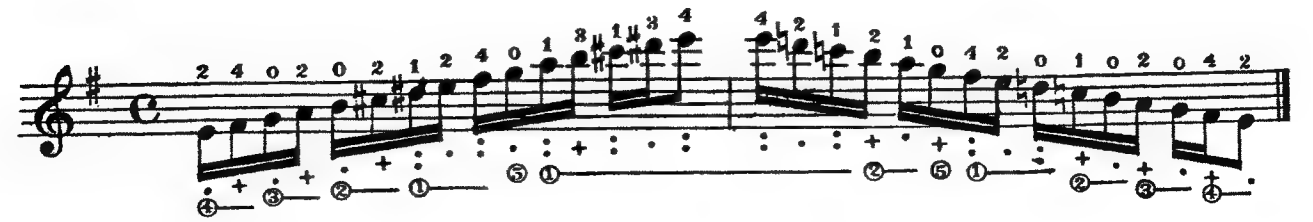
C. MINOR. (RELATIVE TO E♭. MAJOR.)



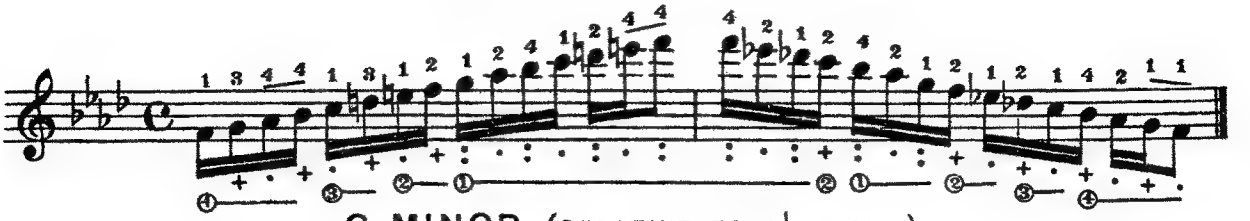
D. MINOR. (RELATIVE TO F MAJOR.)



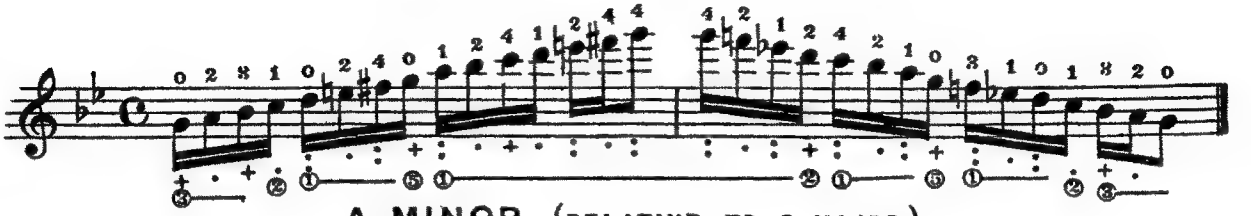
E. MINOR. (RELATIVE TO G. MAJOR.)



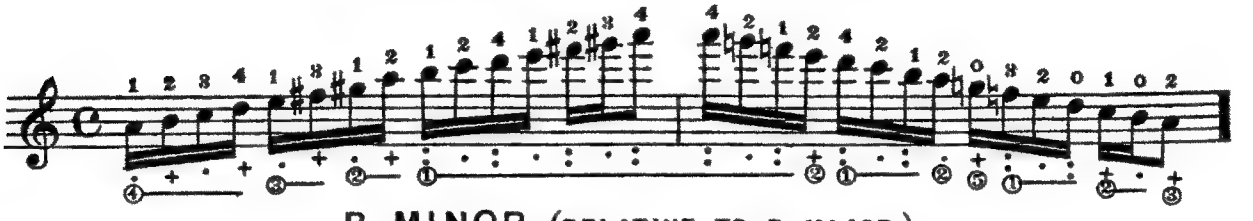
F. MINOR. (RELATIVE TO Ab. MAJOR.)



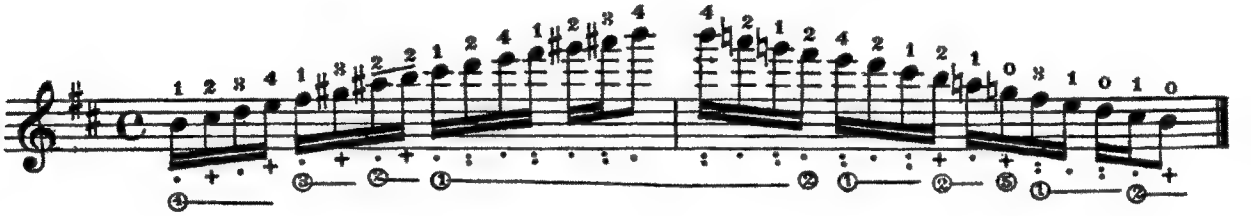
G. MINOR. (RELATIVE TO Bb MAJOR.)



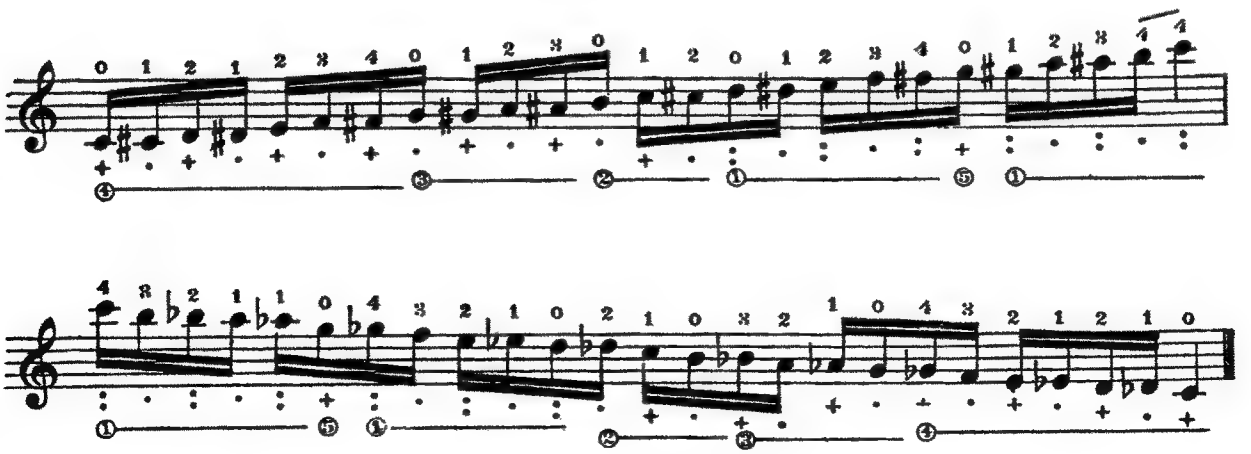
A. MINOR. (RELATIVE TO C. MAJOR.)



B. MINOR. (RELATIVE TO D. MAJOR.)

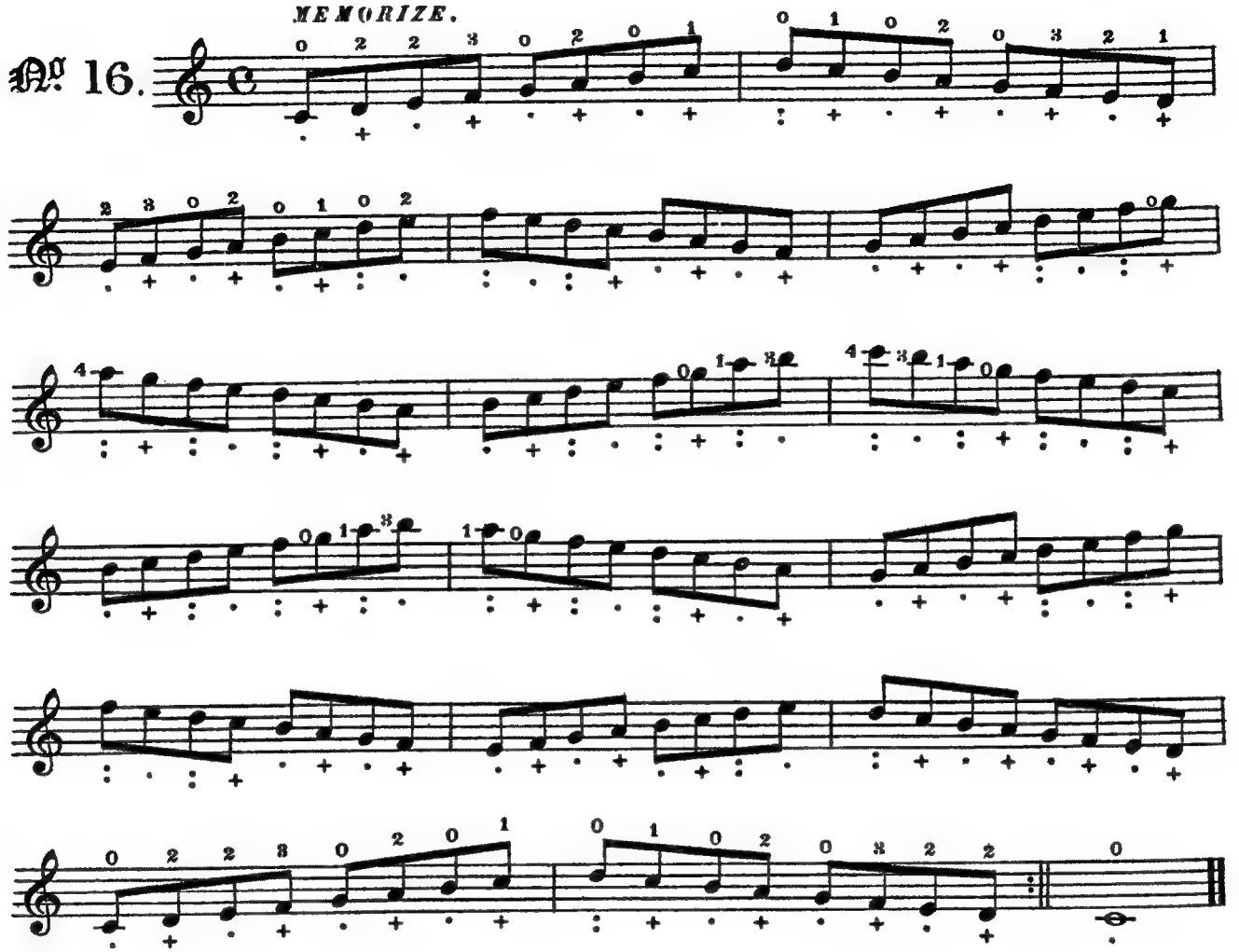


CHROMATIC SCALE.

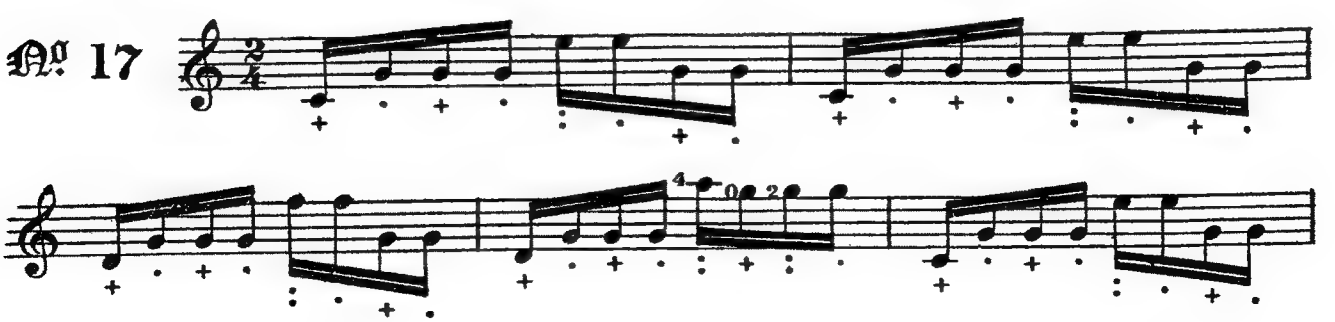


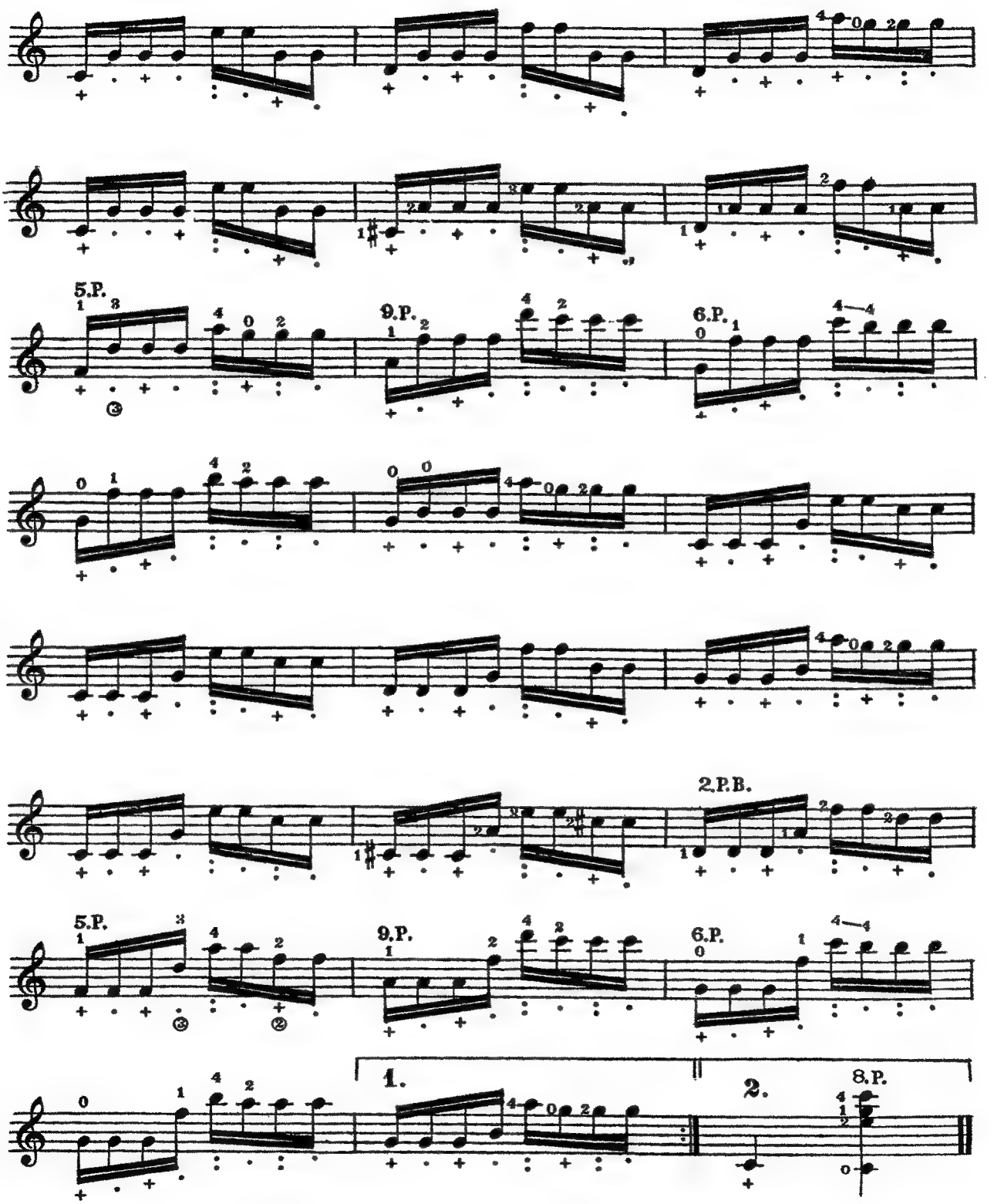
DAILY EXERCISE

TO DEVELOPE VELOCITY IN BOTH HANDS.

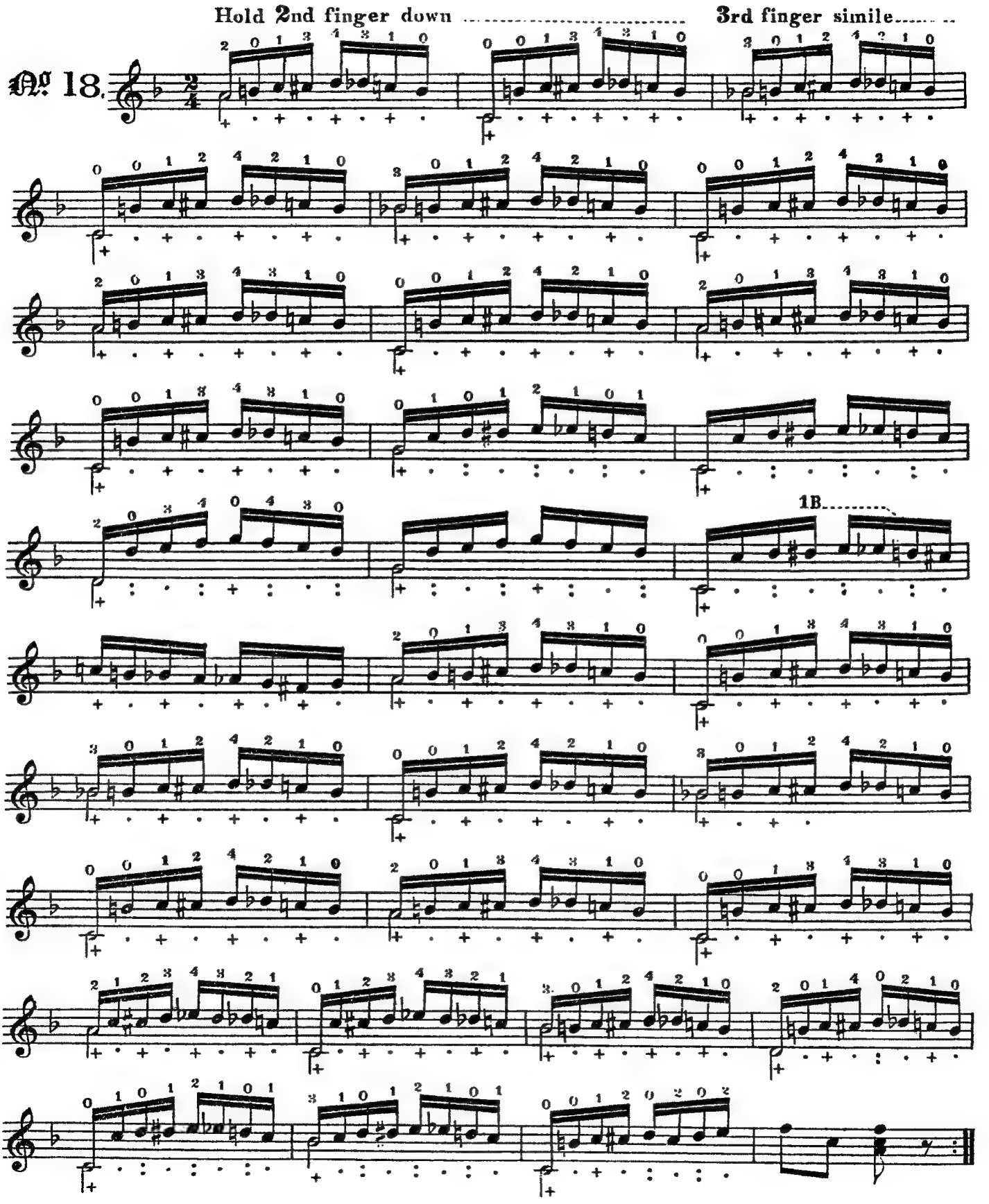


The following exercise is specially designed to train the fingers of the right hand to change to different strings rapidly and accurately.



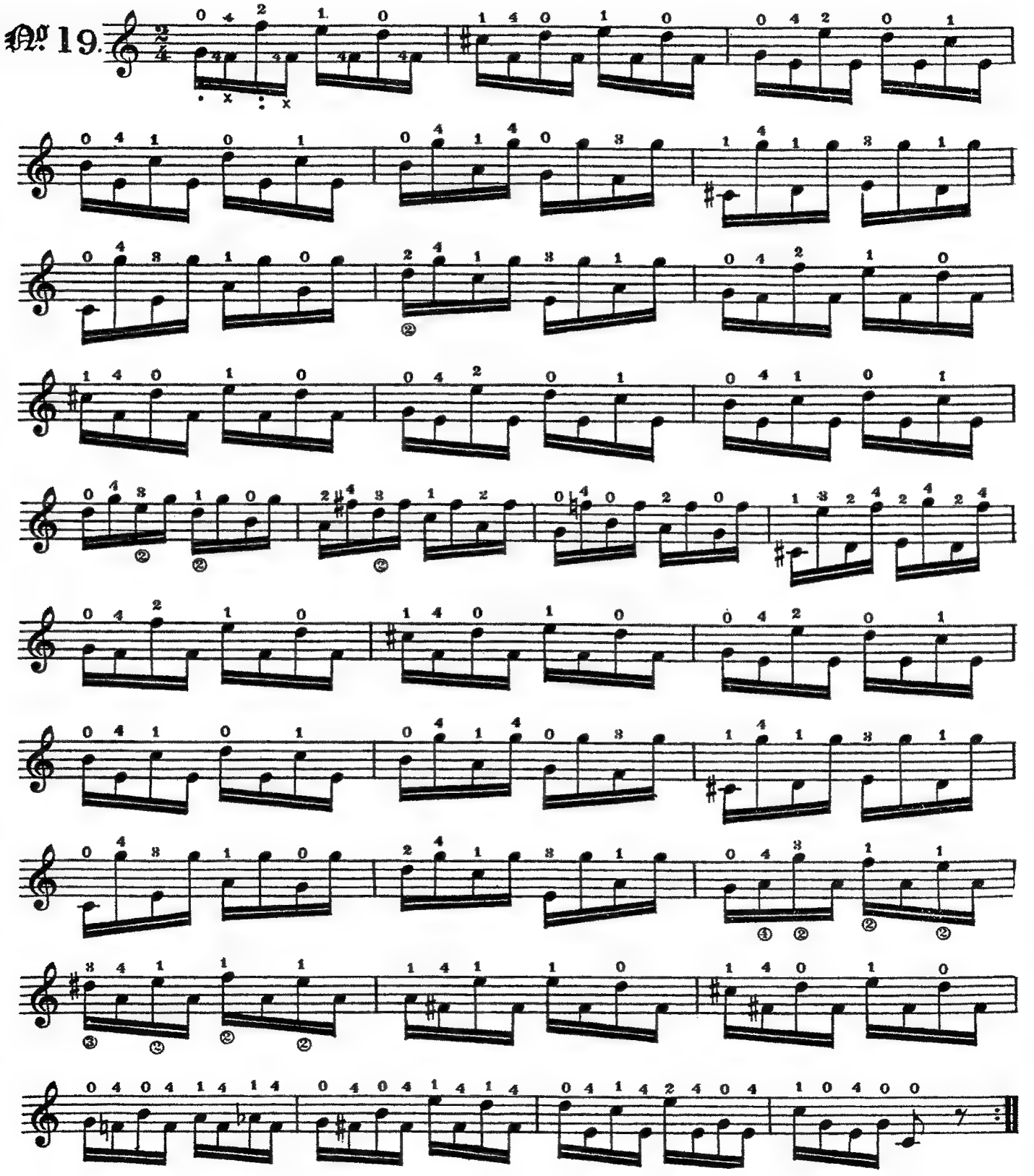

5.P.
9.P.
6.P.
2.P.B.
5.P.
9.P.
6.P.
1.
2.
8.P.

EXERCISE FOR KEEPING SINGLE FINGERS DOWN.



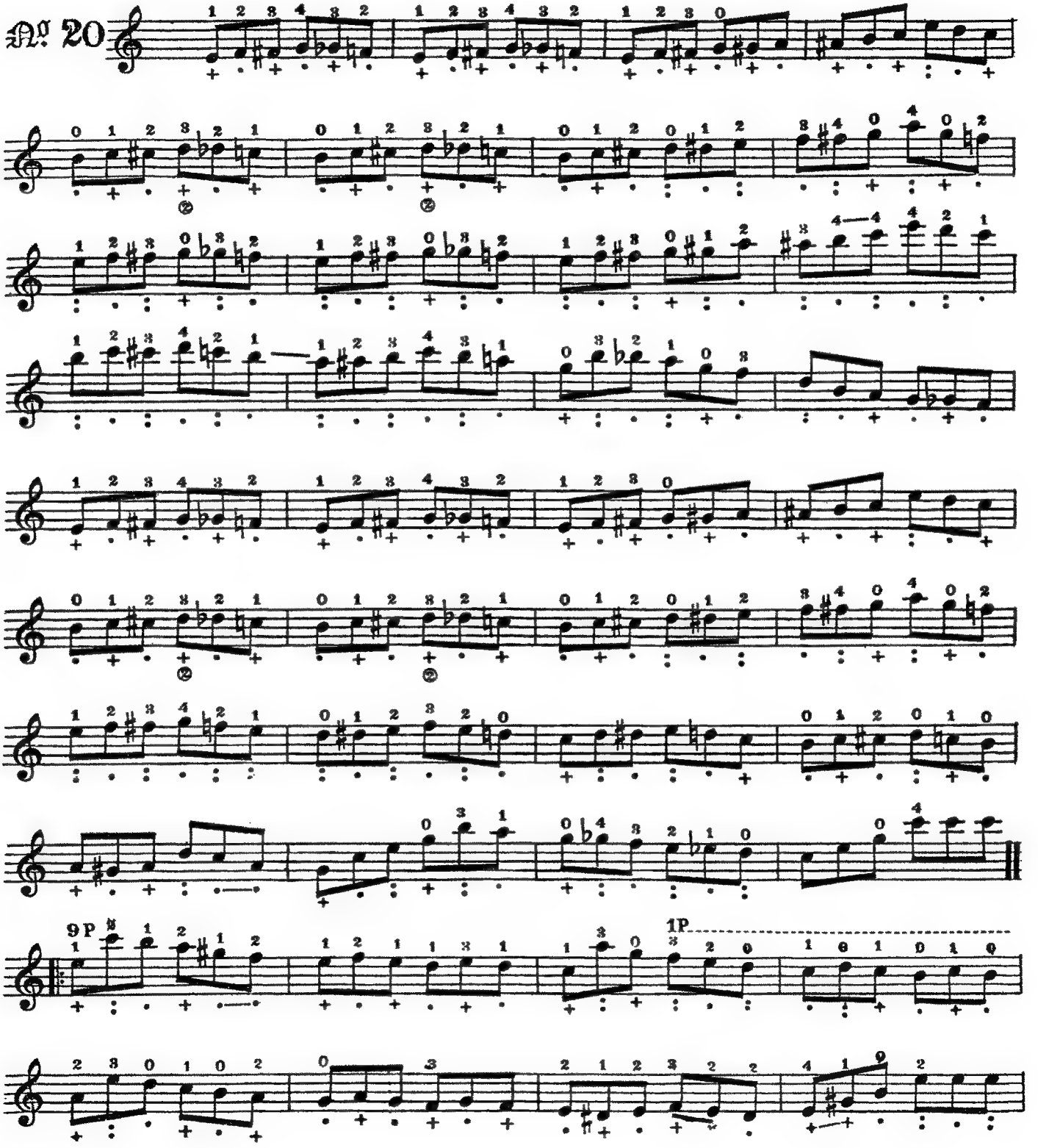
FOR HOLDING DOWN THE FOURTH FINGER.

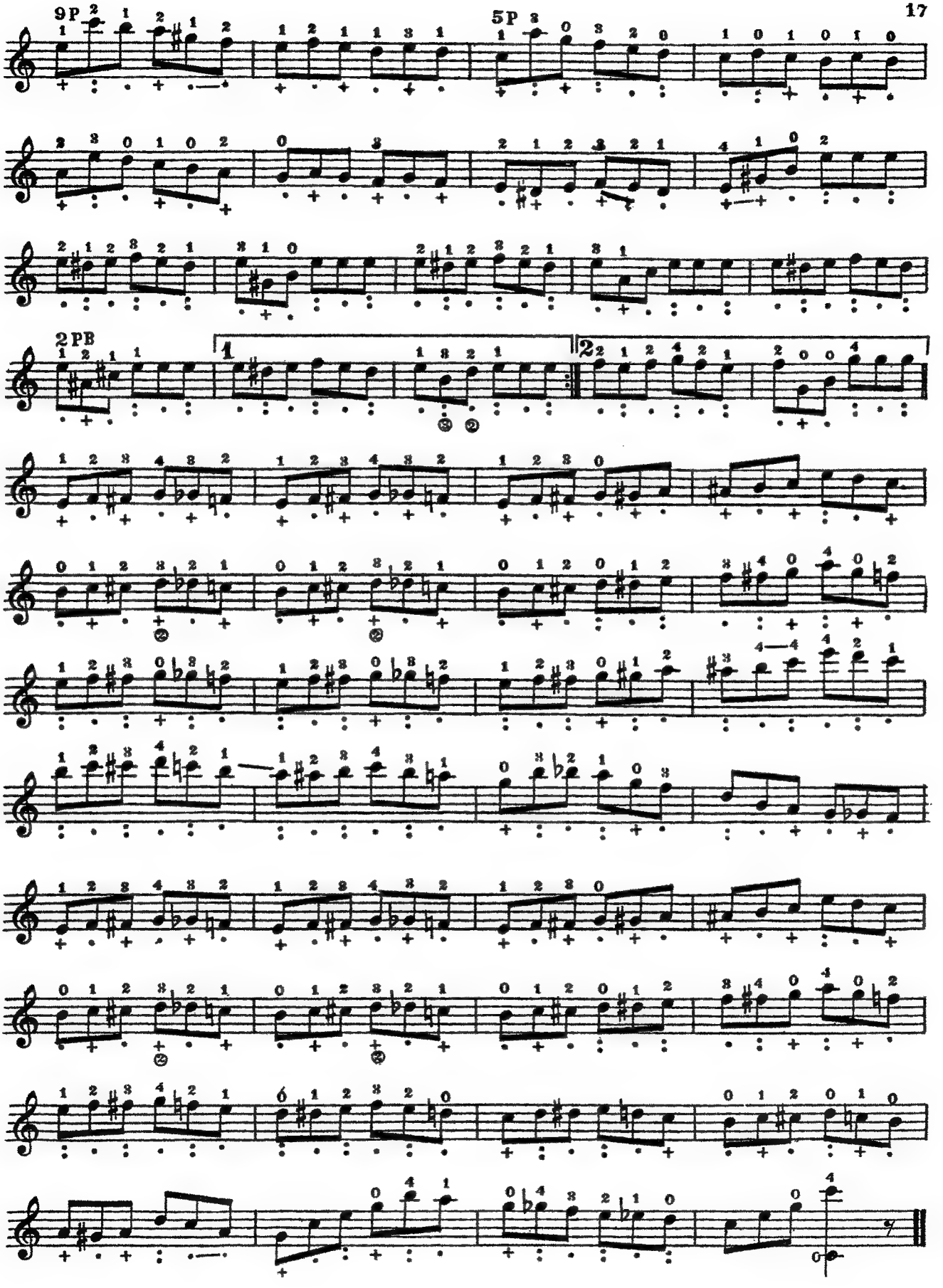
For strengthening the fingers of the left hand. Keep the fourth finger down.



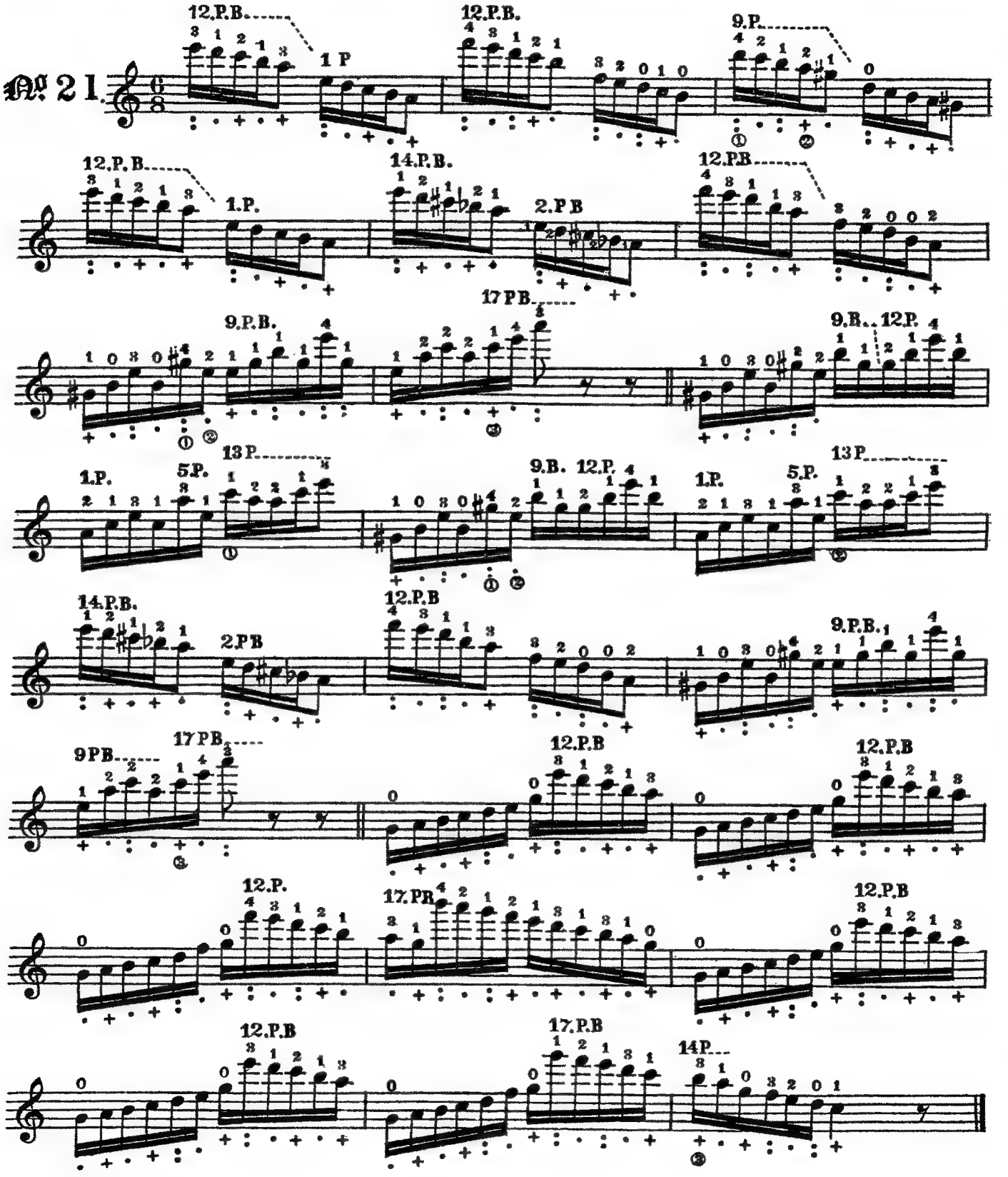
EXERCISE INTRODUCING CHROMATIC FINGERING.

The following exercise should be well studied, as it is invaluable for the fingers of both hands. The fingering, which is fully marked, should be carefully observed, as it is the only way to acquire rapidity and ease, and a finished style of playing.




9P
5P
2PB
1
2

EXERCISE IN QUICK PASSAGES.
BARRÉ AND SHIFTING.



VIVACE.

№ 22

7.P.B.

7P

4.P.B.

2.P.

9.P.

7.P.B.

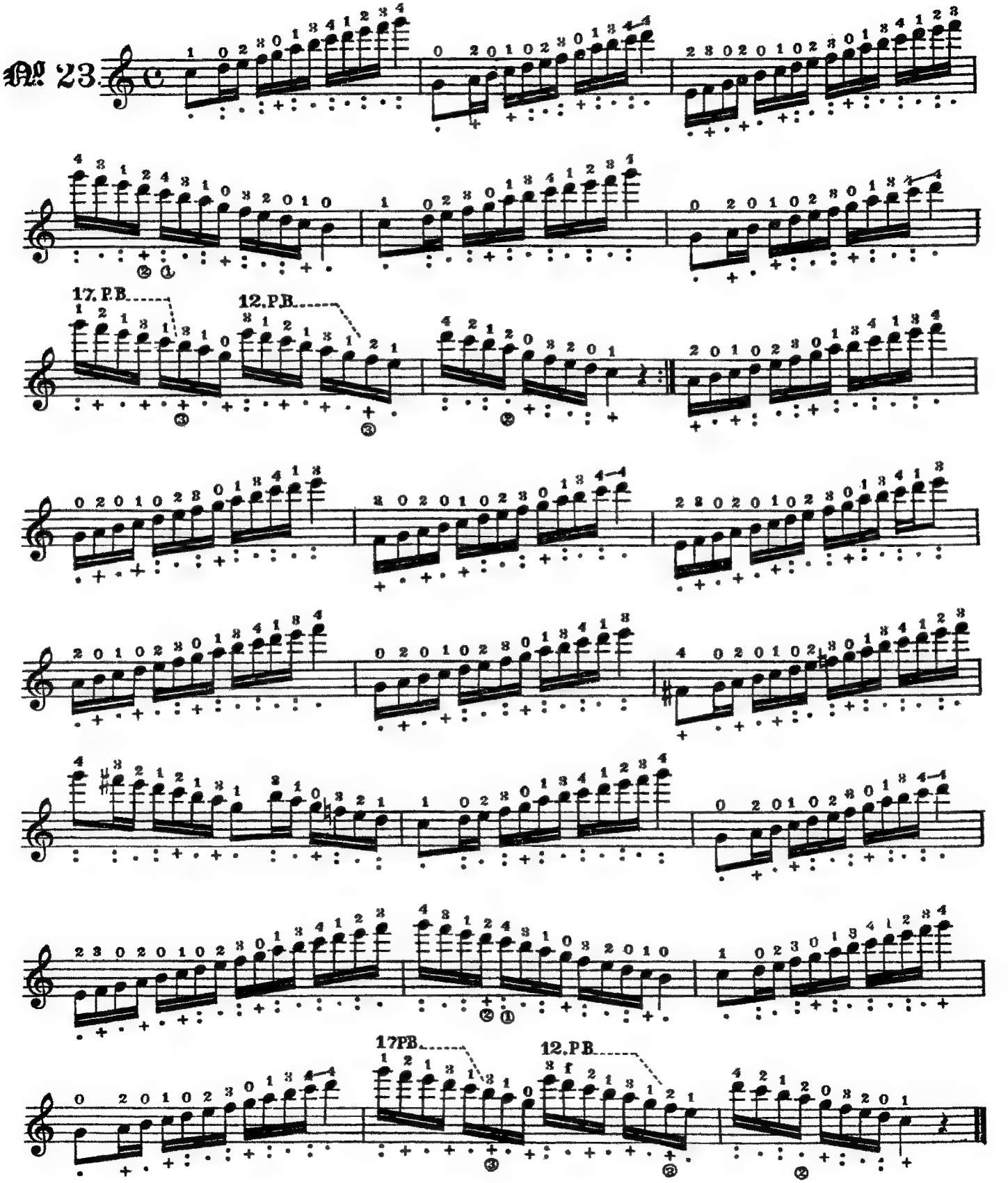
4.P.B.

7.P.

1.

2.

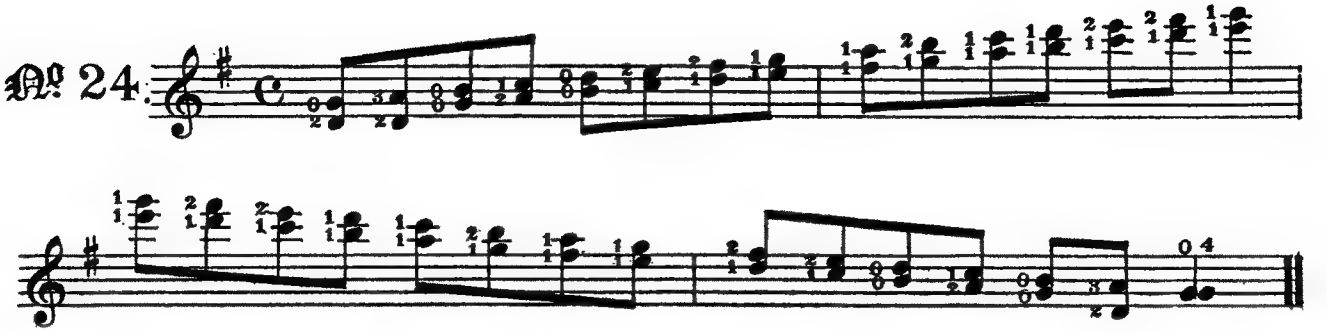
ON RAPID SHIFTING.



INTERVALS.

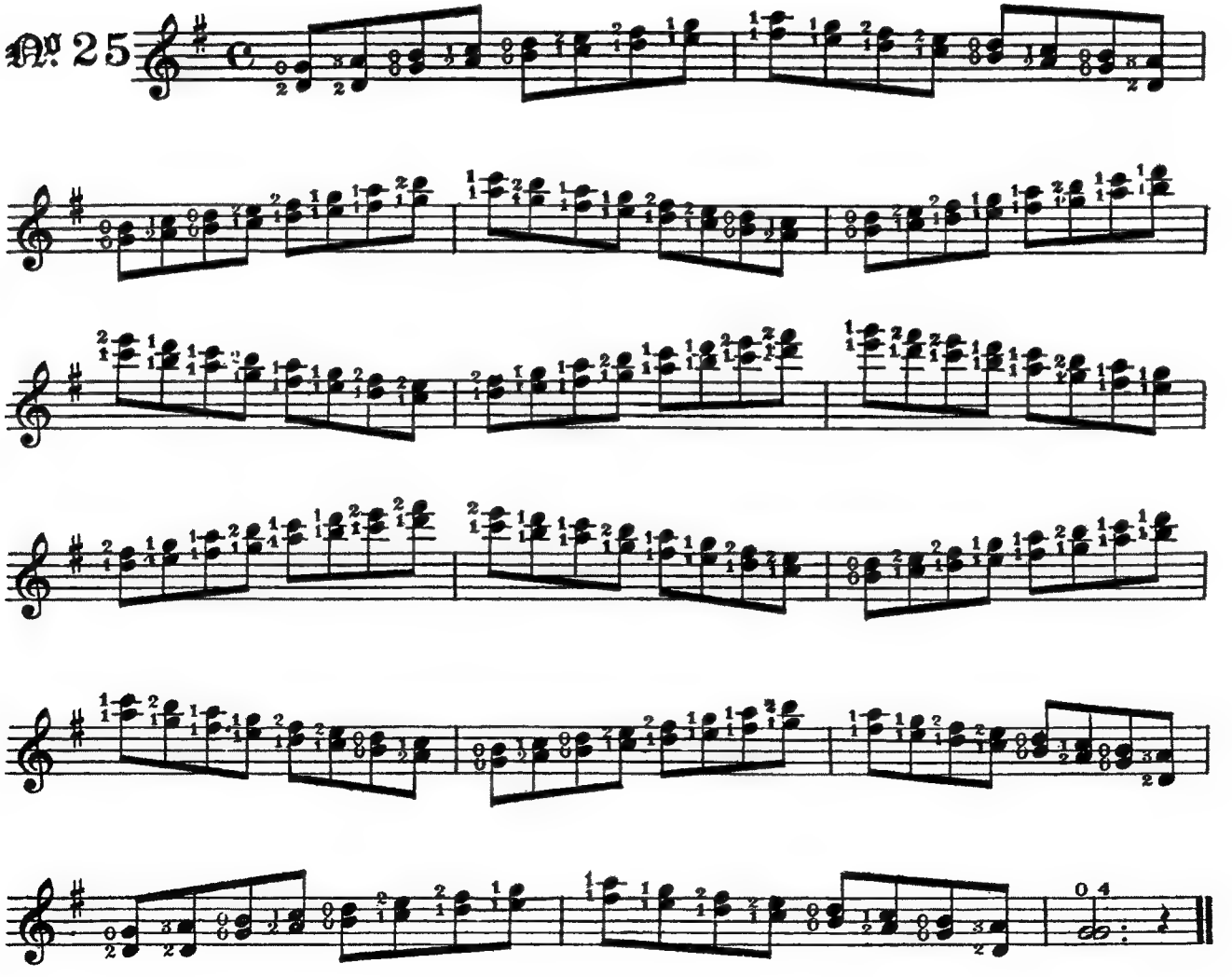
SCALE IN THIRDS.

№ 24.



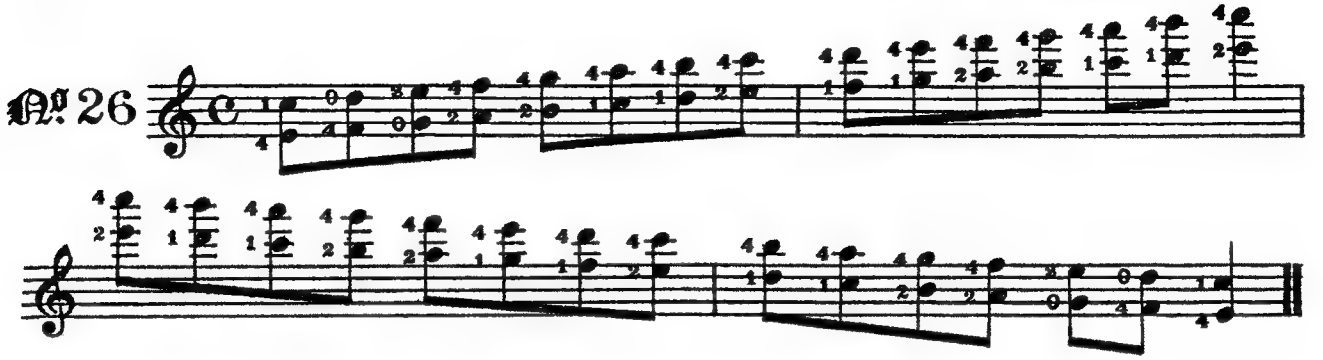
SECOND SCALE IN THIRDS.

№ 25

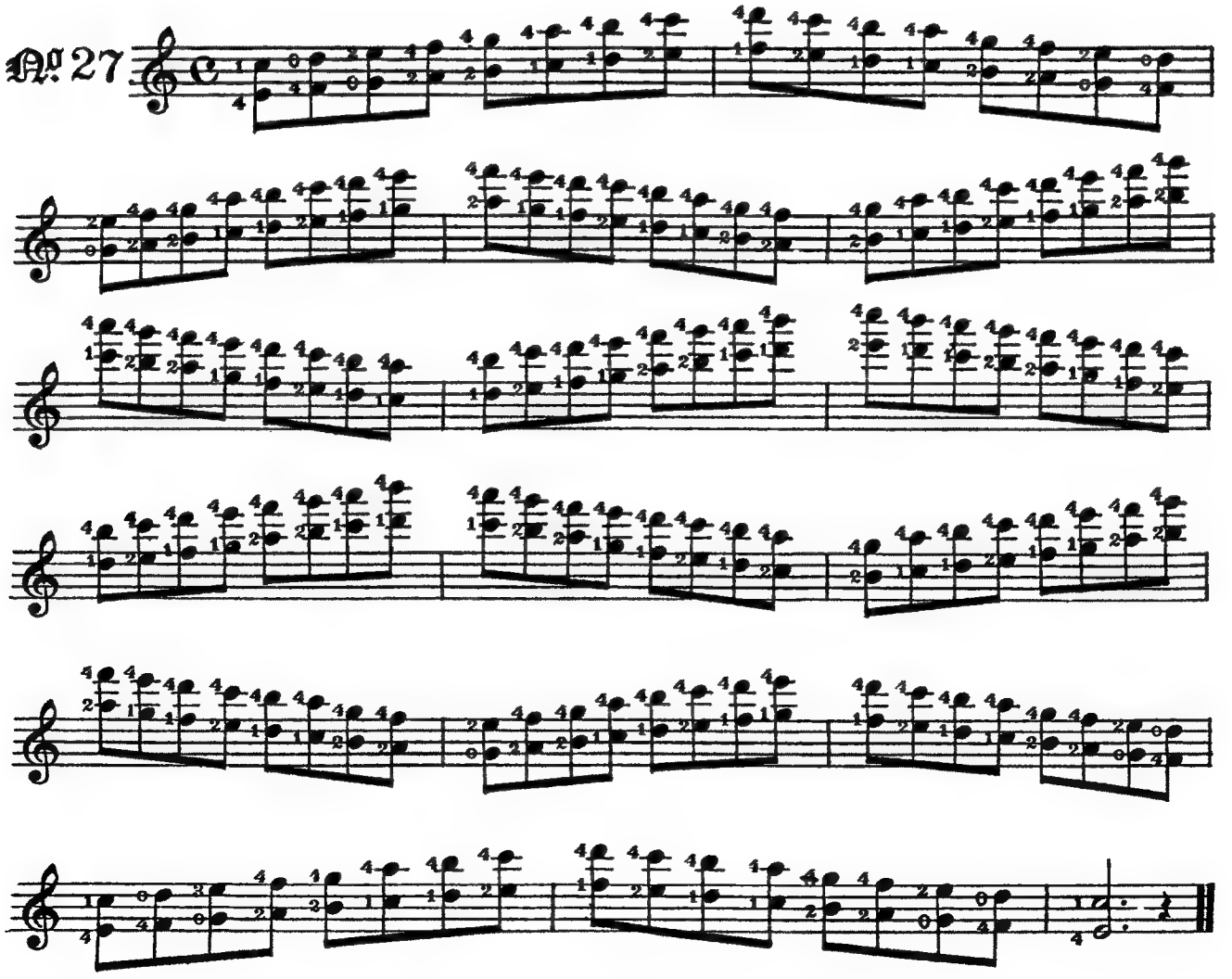


SCALE IN SIXTHS.

In the following exercise the highest notes are stopped with the fourth finger of the left hand with the few exceptions which are marked.



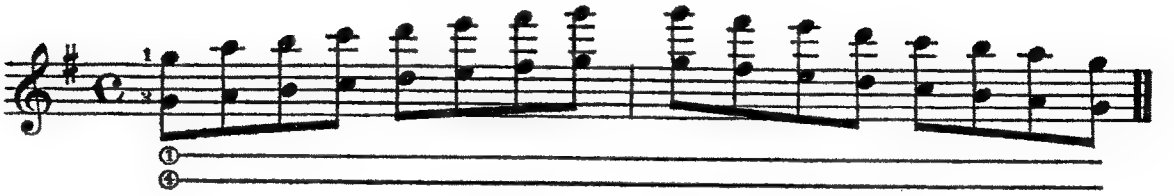
SECOND SCALE IN SIXTHS.



OCTAVES.

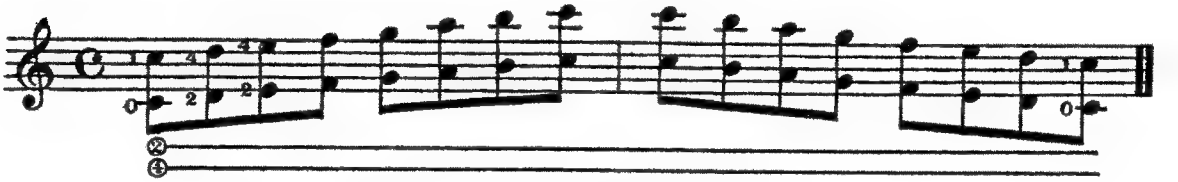
FIRST EXAMPLE.

№ 28.



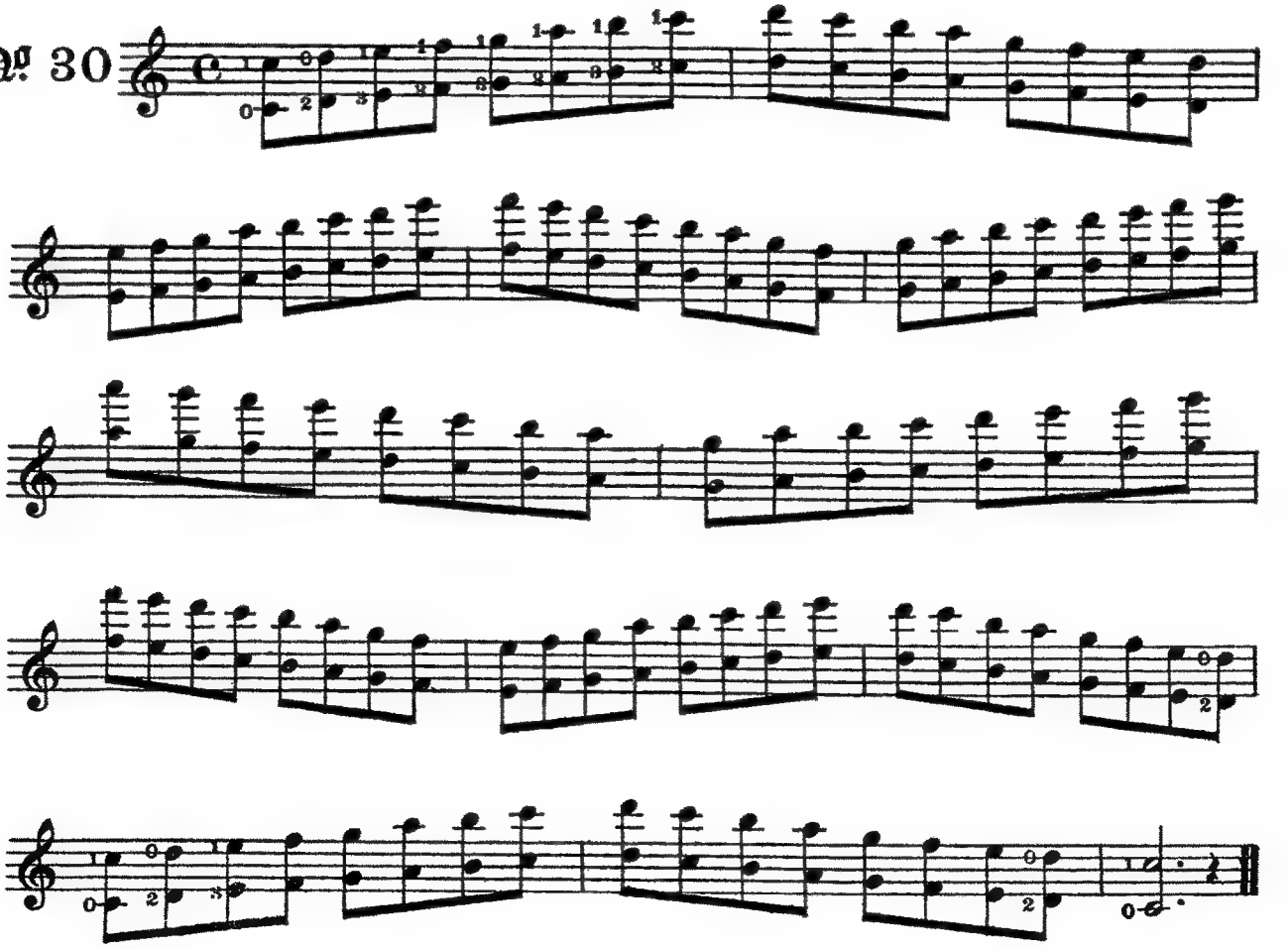
SECOND EXAMPLE

№ 29



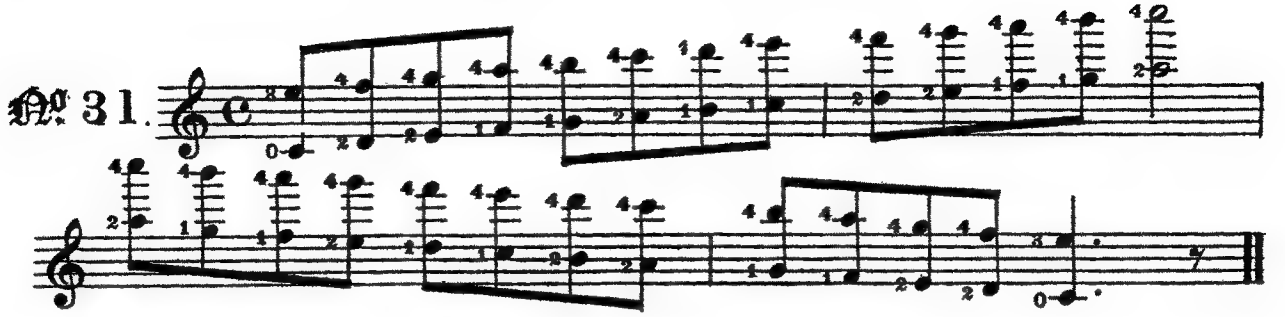
EXERCISE IN OCTAVES.

№ 30



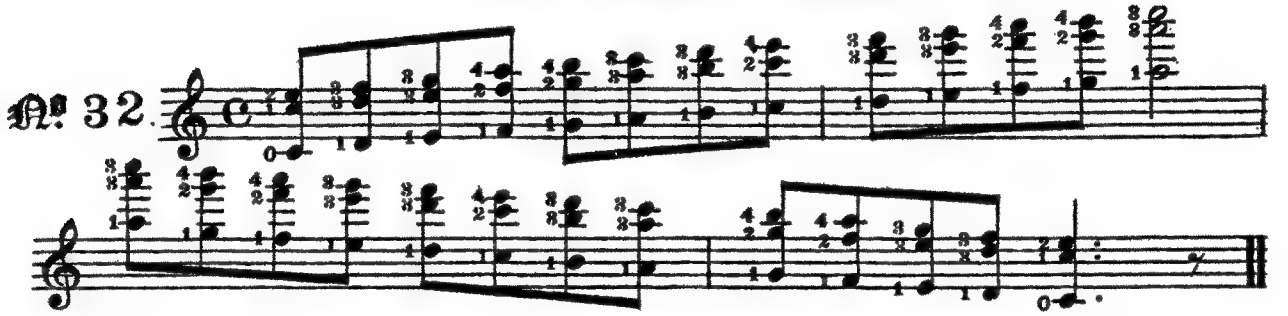
EXERCISE IN TENTHS.

№ 31.



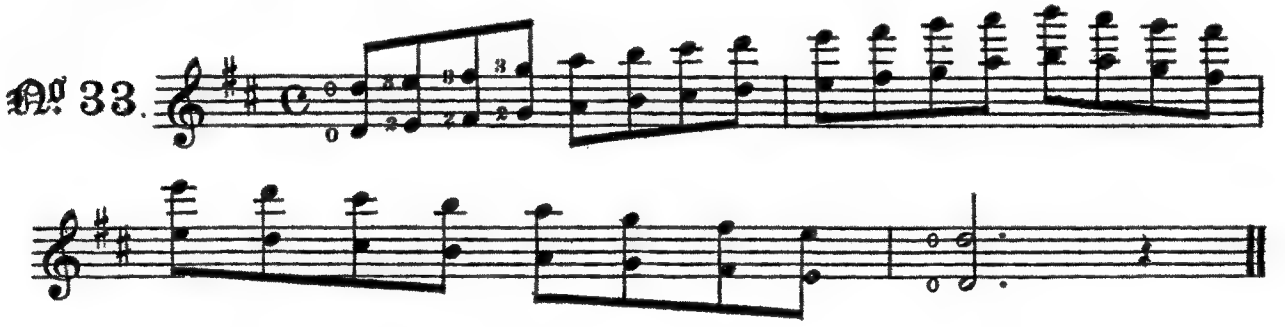
OCTAVES AND TENTHS.

№ 32.



OCTAVES WITH THE BASS STRING TUNED TO D.

№ 33.

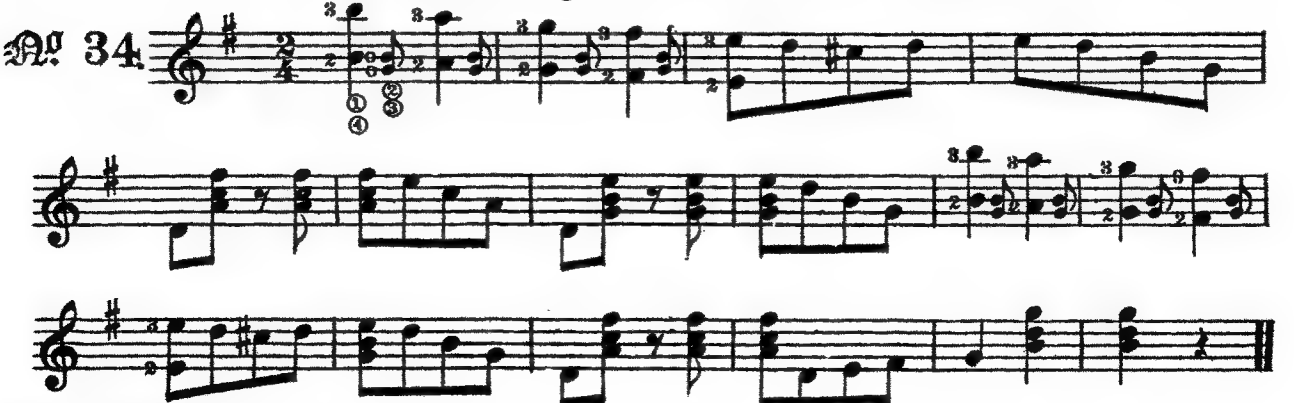


EXAMPLE.

*EXTRACT FROM "ON THE MILL DAM"

Tune 4th string to D. Arr by J. E. DALLAS.

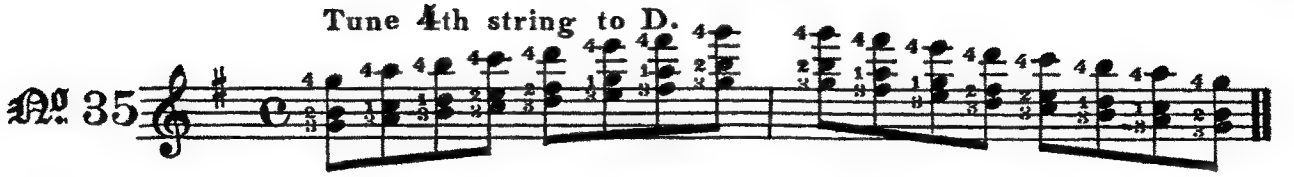
№ 34.



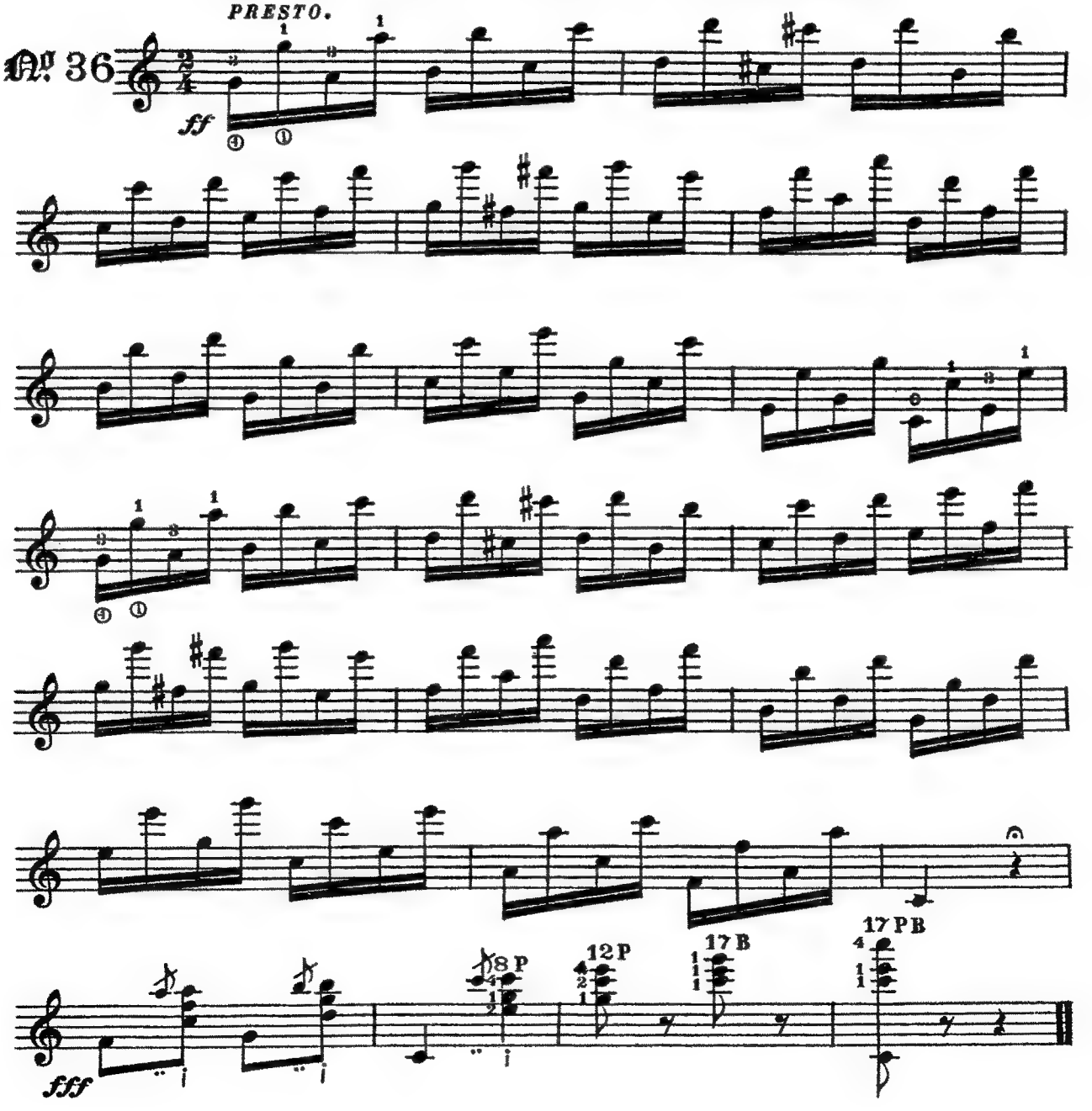
*No. 249. Dallas' Artistic Banjoist. price 1/4 nett.

EXERCISE.

Tune 4th string to D.



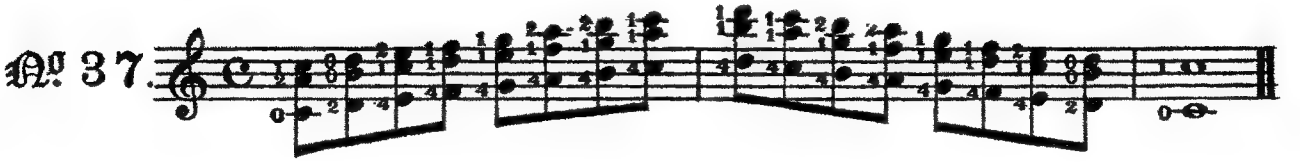
AN EXAMPLE OF PLAYING IN OCTAVES. FROM LISZT'S SECOND RHAPSODY.



OCTAVES, THIRDS AND SIXTHS.

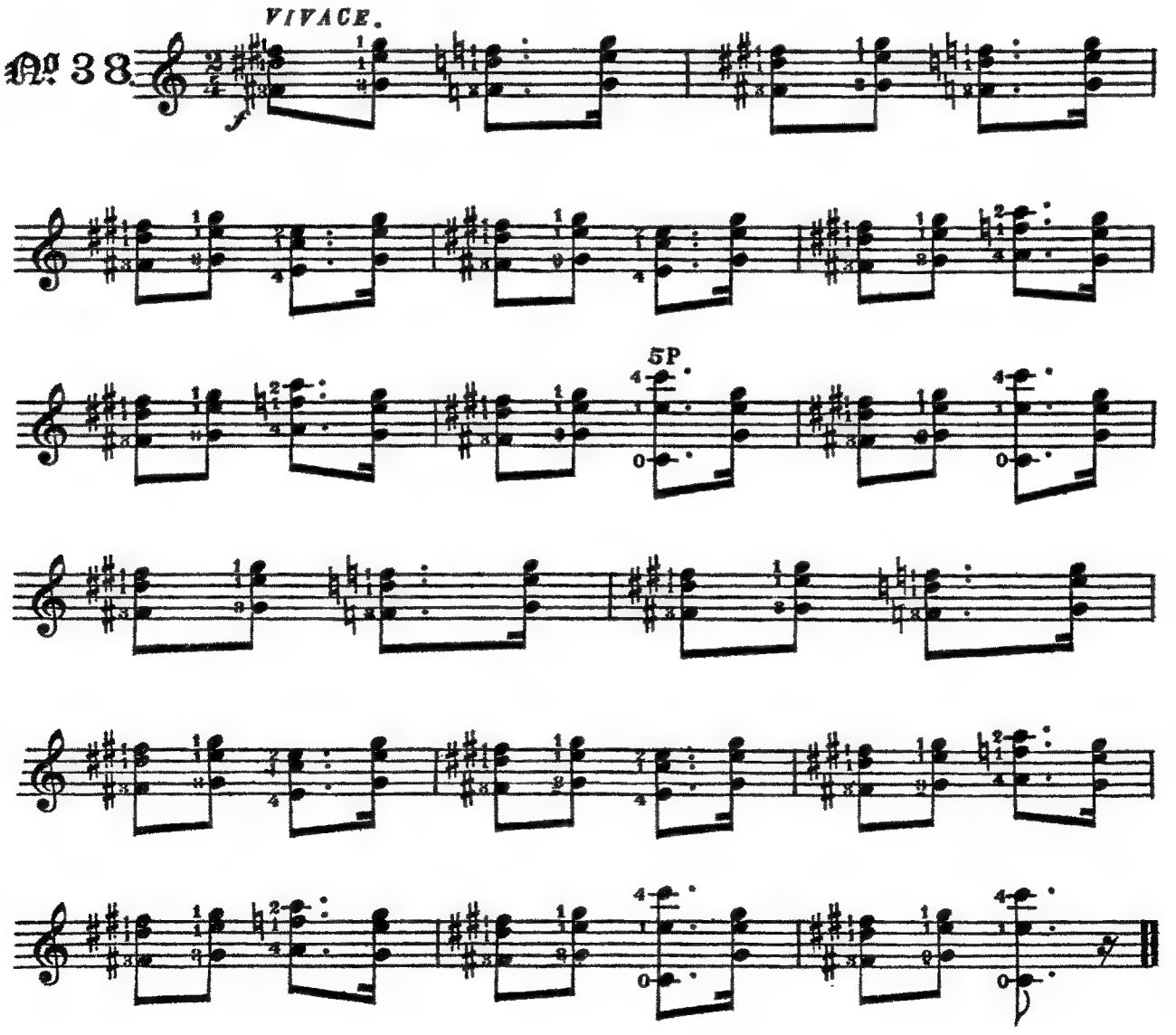
EXERCISE.

№ 37.



EXAMPLE FROM LISZT'S SECOND RHAPSODY.

№ 38.

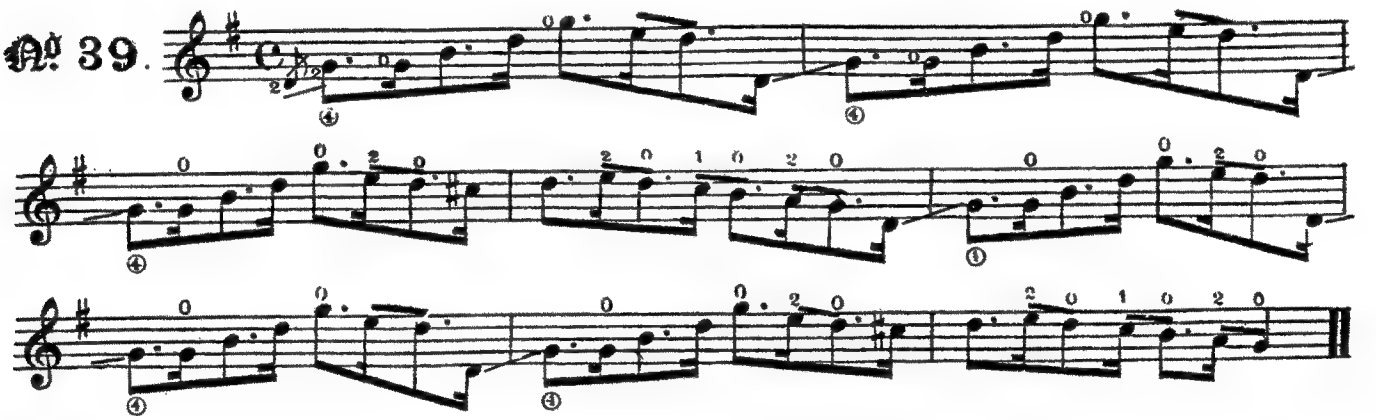


THE DIFFERENT EFFECTS OBTAINABLE.

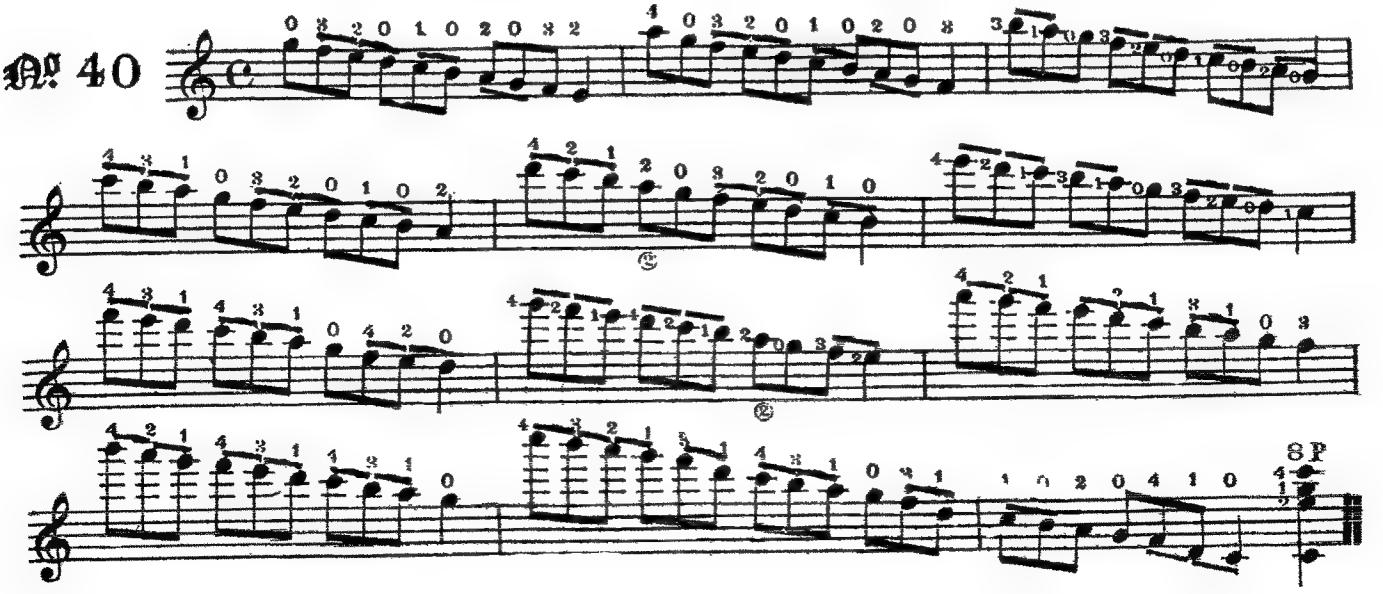
SLIDE AND SNAP.

THE SLIDE is gliding down or up a string with the tip of a left hand finger, while the string is vibrating. This is most effective on the 3rd and 4th strings, it is indicated thus:— make the note D. in the usual way, and while it is vibrating slide the finger up to G. on the 7th fret same string. This should be practised until the notes are perfectly sustained.

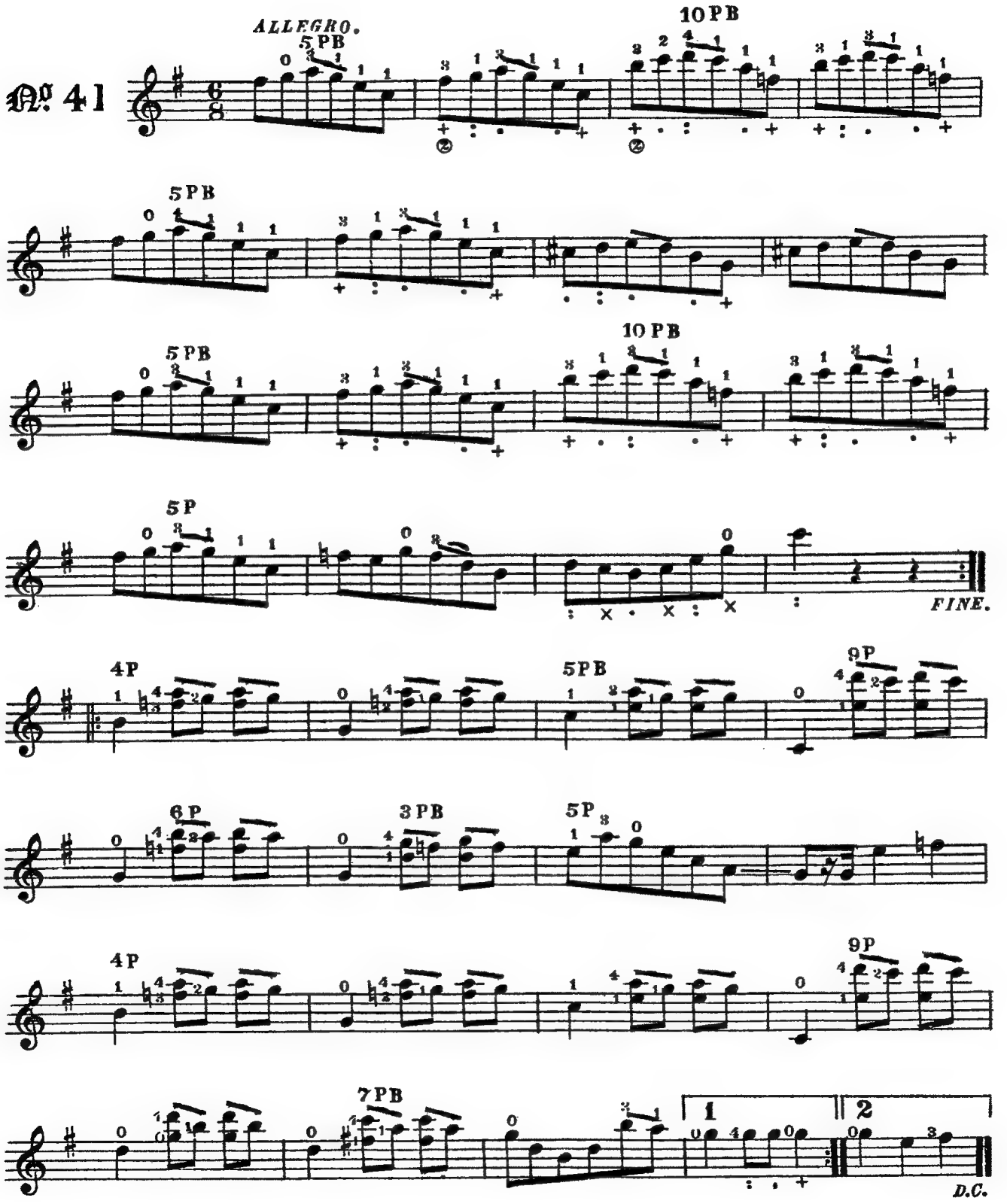
THE SNAP is performed by pulling a string with a finger of the left hand to facilitate the execution of rapid passages. Example:—



EXERCISE IN TRIPLETS.



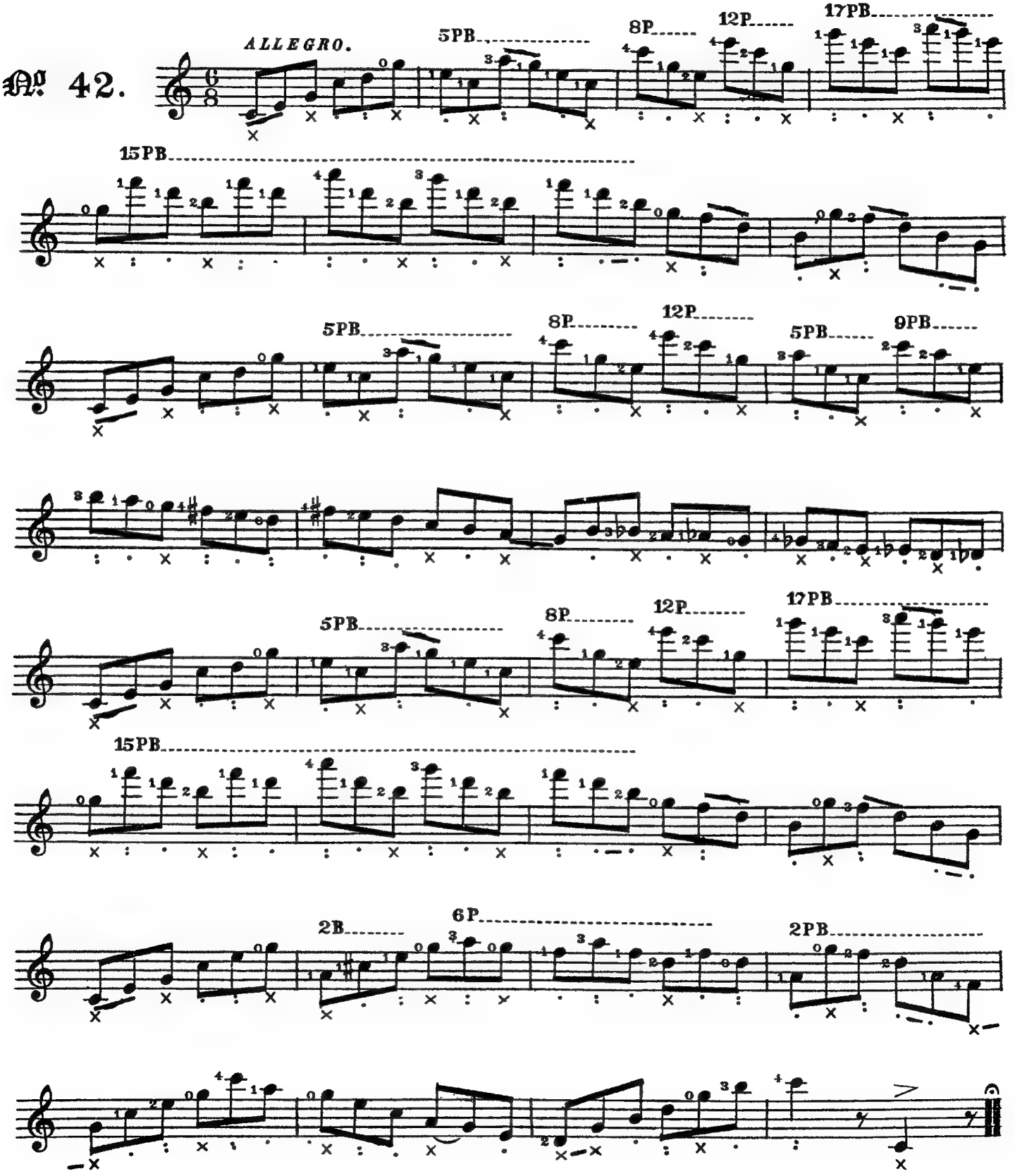
ON SNAPPING.


No 41
ALLEGRO.
5PB
10PB
5PB
5PB
10PB
5P
FINE.
4P
5PB
9P
6P
3PB
5P
4P
9P
7PB
1
2
D.C.

ADVANCED EXERCISE.

Introducing the Finger glide, Thumb-glide, Snap, Slur, various alternatings between the thumb and finger, and chromatic left hand fingering. *A. H. NASSAU-KENNEDY, I.S.M.*

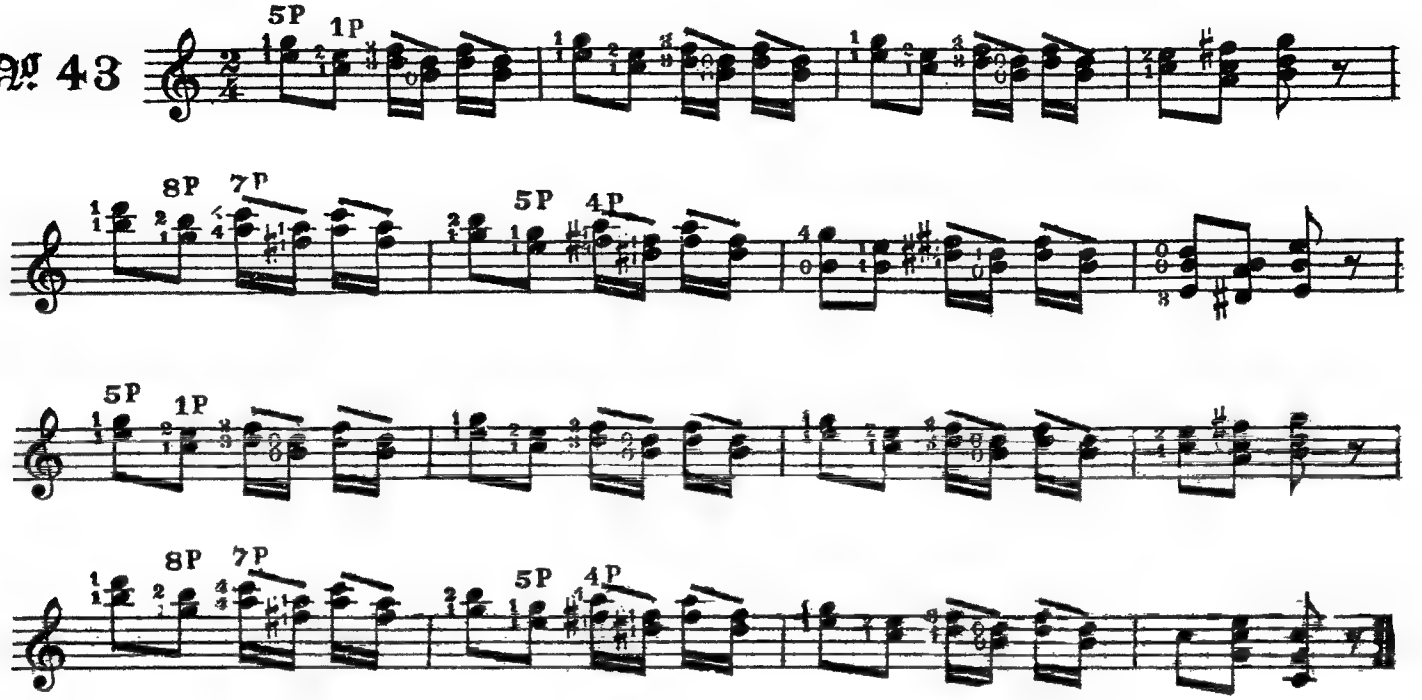
№ 42.



EXERCISE ON THE DOUBLE SNAP.

The notes in the following exercise are made by snapping them with the third or fourth finger.

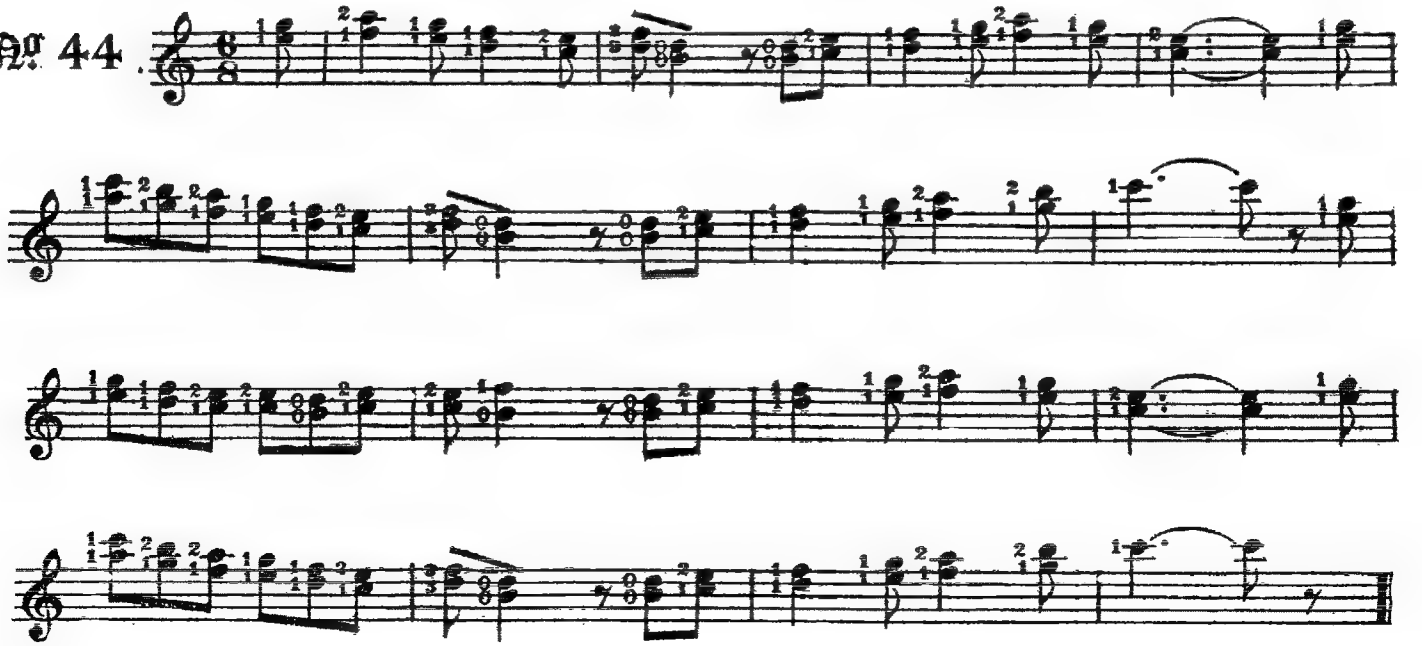
No. 43



THE CARNIVAL OF VENICE

This is inserted here as an exercise for the left hand fingers only, the double notes being obtained by snapping them with the finger.

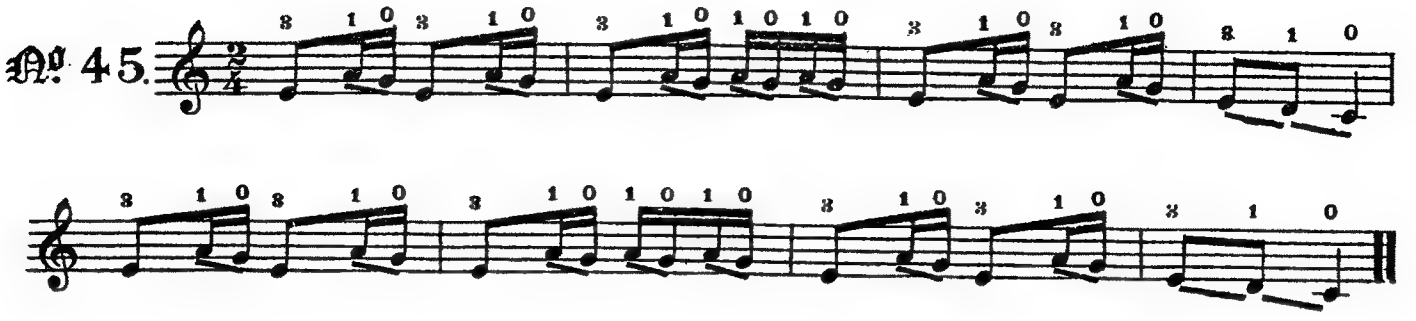
No. 44



THE HAMMER SLUR AND SNAP.

LEFT HAND ONLY.

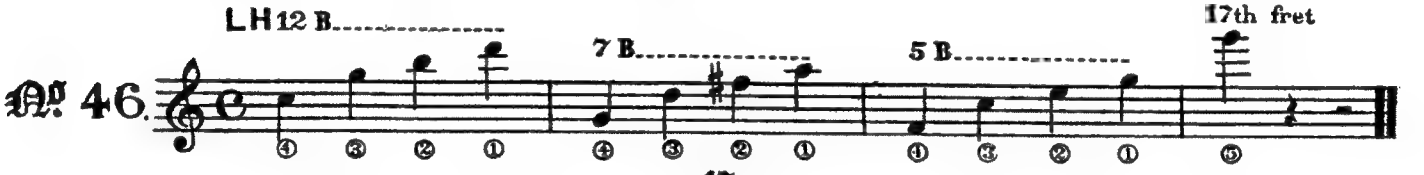
No. 45.



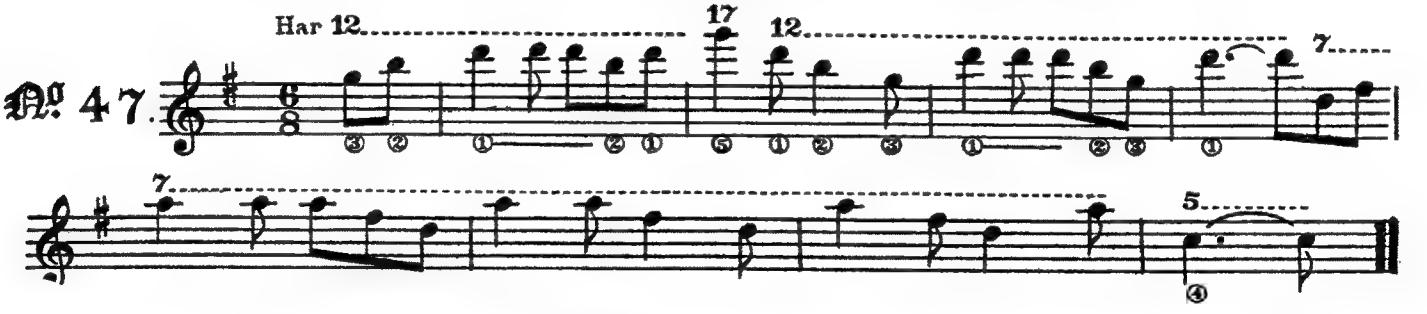
LEFT HAND HARMONICS.

Harmonics are bell-like tones produced at certain frets by a finger of the left hand. The finger must be placed exactly over the fret and the string played as usual with the right hand. They are effective only at the 12th: 7th: 5th: and 19th frets. The sounds produced at the 19th fret are the same as at the 7th, the latter being more generally used except with regard to the fifth string, on which the Harmonic note is at the 17th fret.

No. 46.



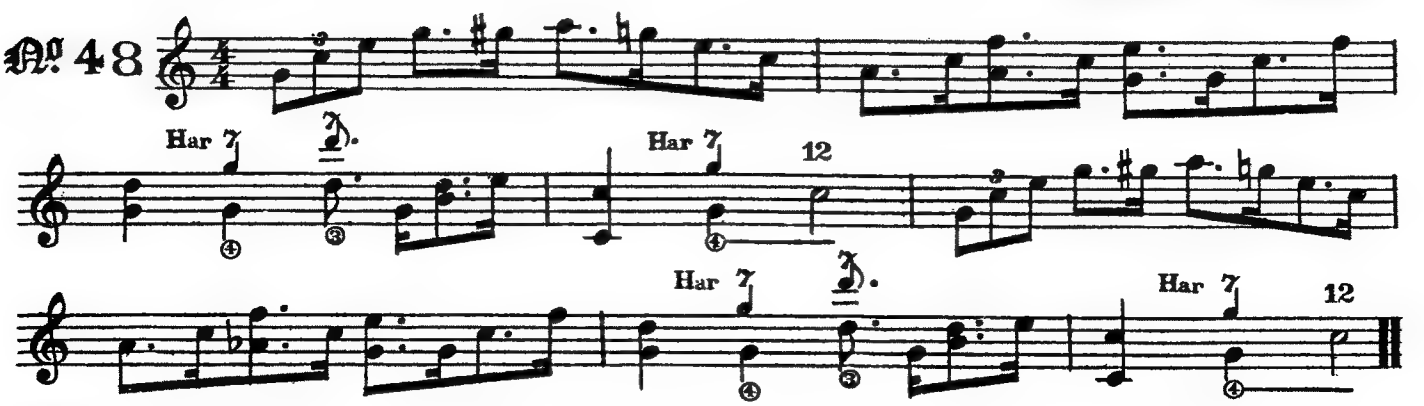
No. 47.



FIRST MOVEMENT "FROM FUN ON THE WABASH."*

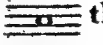
PARKE HUNTER.

No. 48

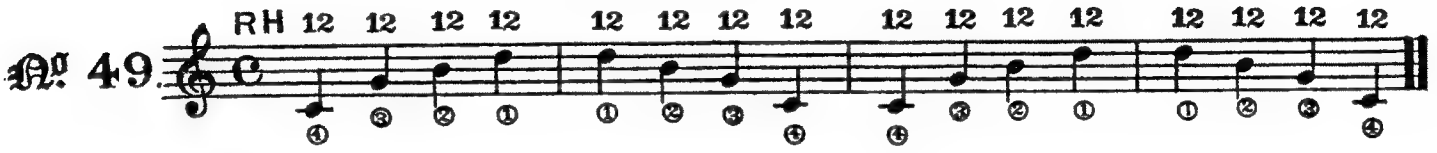


*Published full music size. No. 246 Dallas' Artistic Banjoist. price 1/4 nett. by post 1/5.

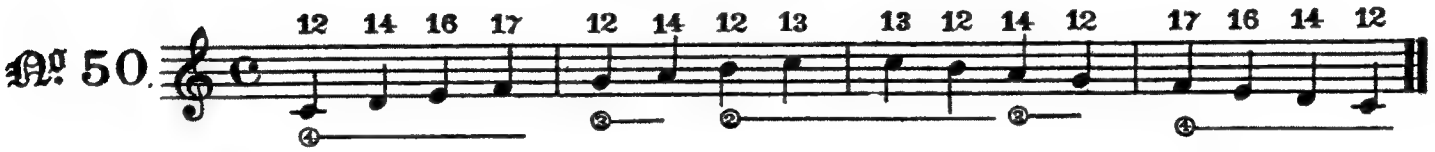
❋ RIGHT HAND HARMONICS.

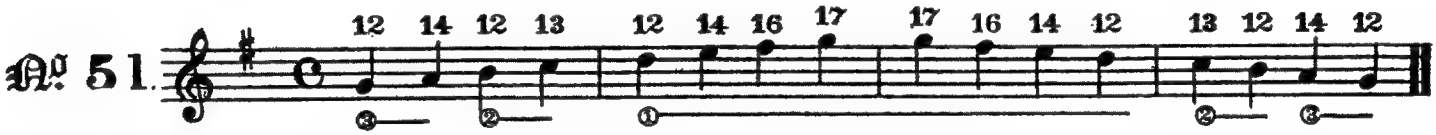
Right Hand Harmonics are made twelve frets from the note that is stopped by the left hand finger. The mode of making the Harmonic, for example:— stop the note A. on the second fret of the third string in the usual way with the second finger of the left hand,  then, twelve frets away (which would be the fourteenth fret on the Banjo) place lightly the tip of the first finger of the right hand, pointing up the string towards the left hand, then strike the string with the thumb underneath the right hand, take the finger off the string immediately the note is struck, which will produce the Harmonic note.

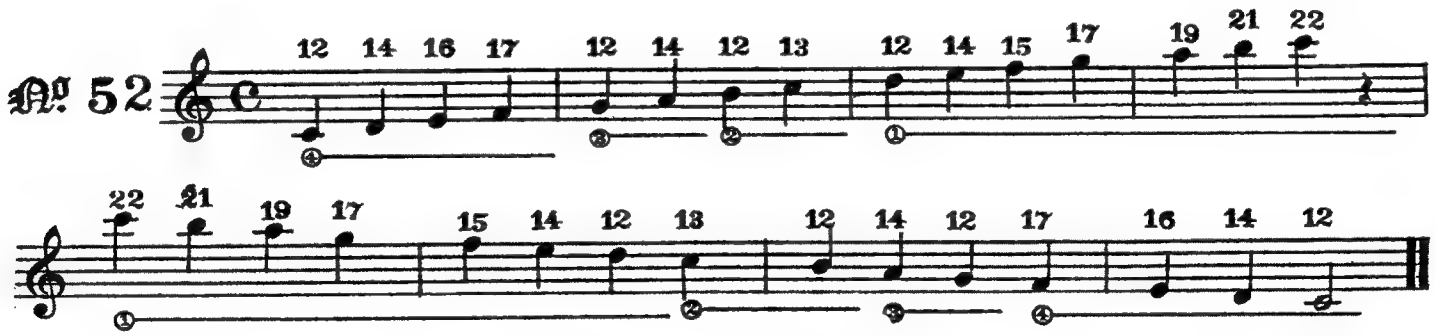
PRELUDE.



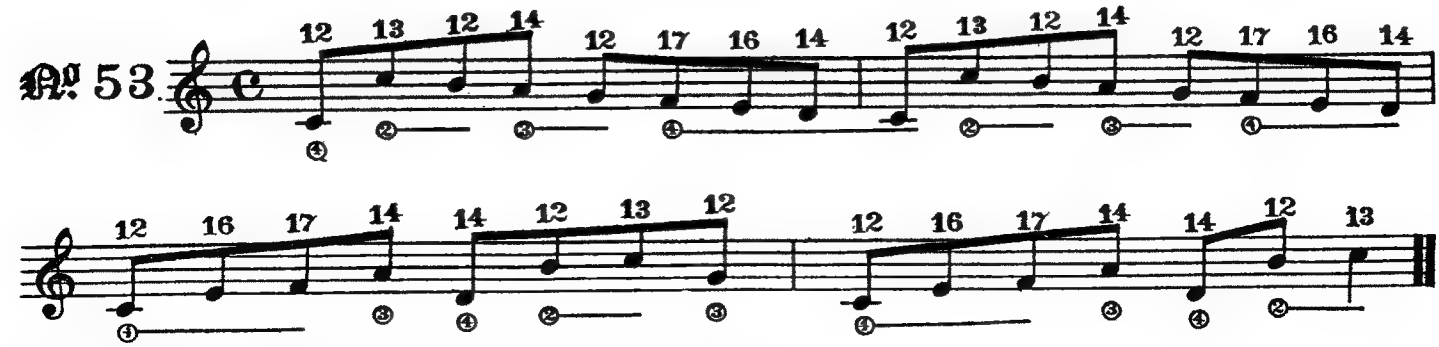
SCALES.







THE BELLS.



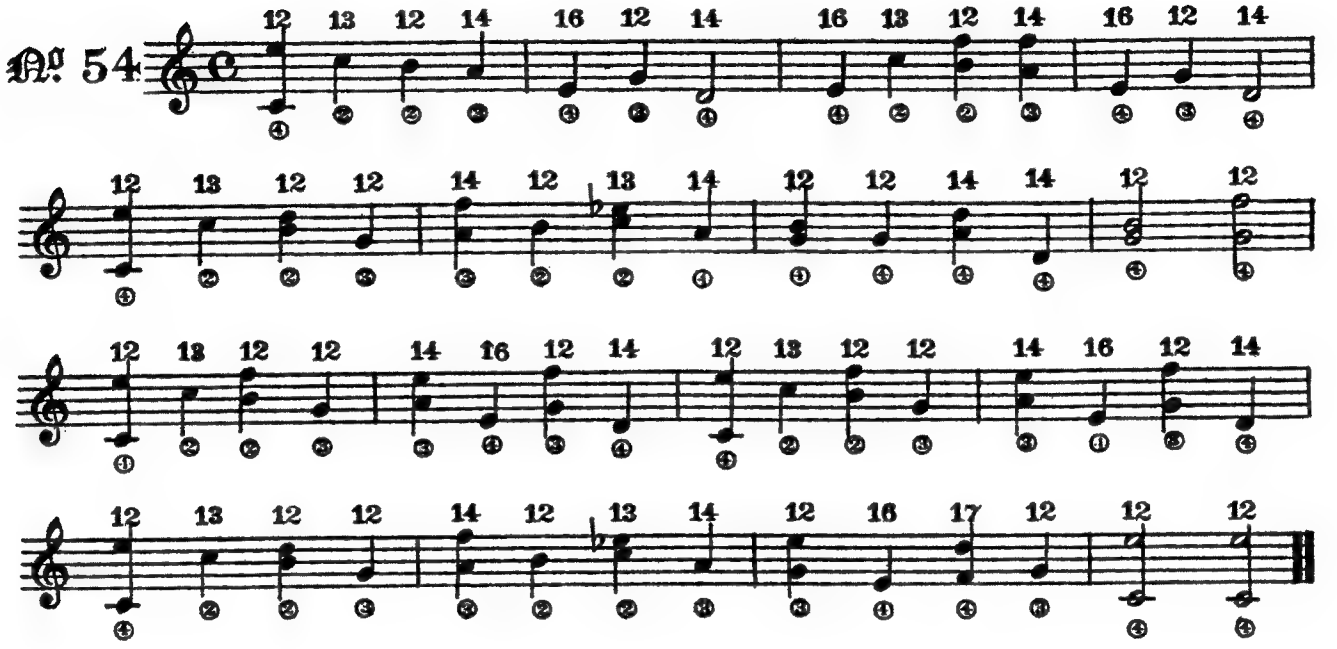
❋ See Dallas' Modern Banjo School. 1904 edition.

RIGHT HAND HARMONICS IN CHORDS.

The notes are stopped in the usual manner with the left hand and the Harmonic note with the thumb and first finger of the right hand, the lowest note is the Harmonic note and the higher note is pulled by the second or third finger the same time as the Harmonic note is played with the thumb.

A STUDY IN RIGHT HAND HARMONICS
WITH ONE STRING ACCOMPANIMENT.

No. 54

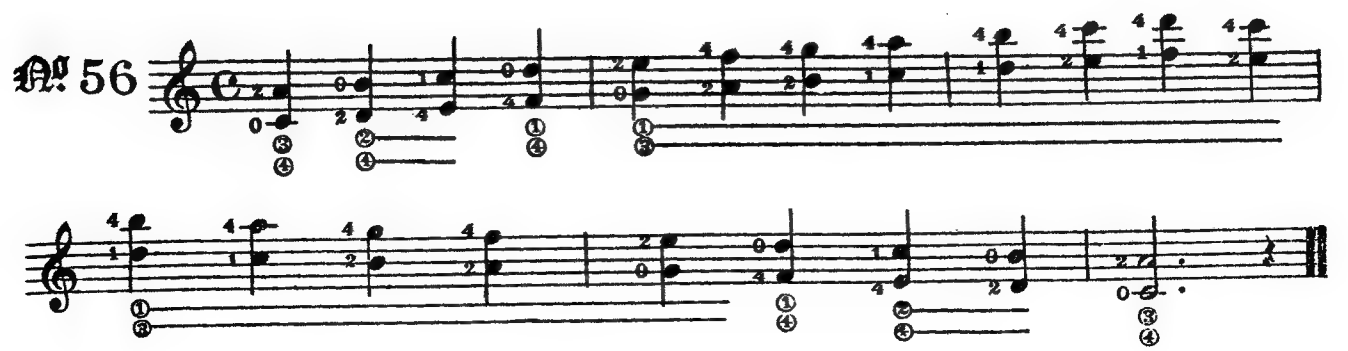


HARMONICS IN THIRDS.

No. 55

HARMONICS IN SIXTHS.

No. 56

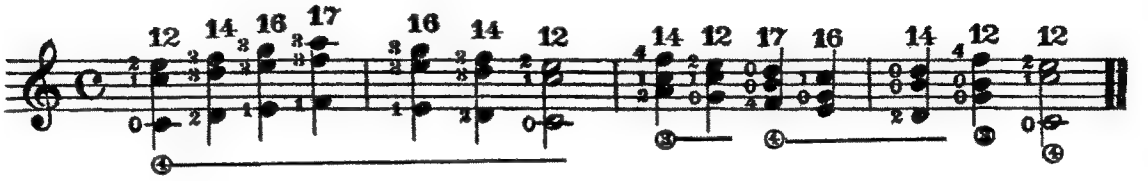


EXAMPLES OF HARMONICS IN CHORDS.

In the following, two notes are played with the Harmonic the highest note is played with the third finger and the middle note with the second finger the lowest note is the Harmonic note and played as previously described with the first finger and thumb.

PRELUDE.

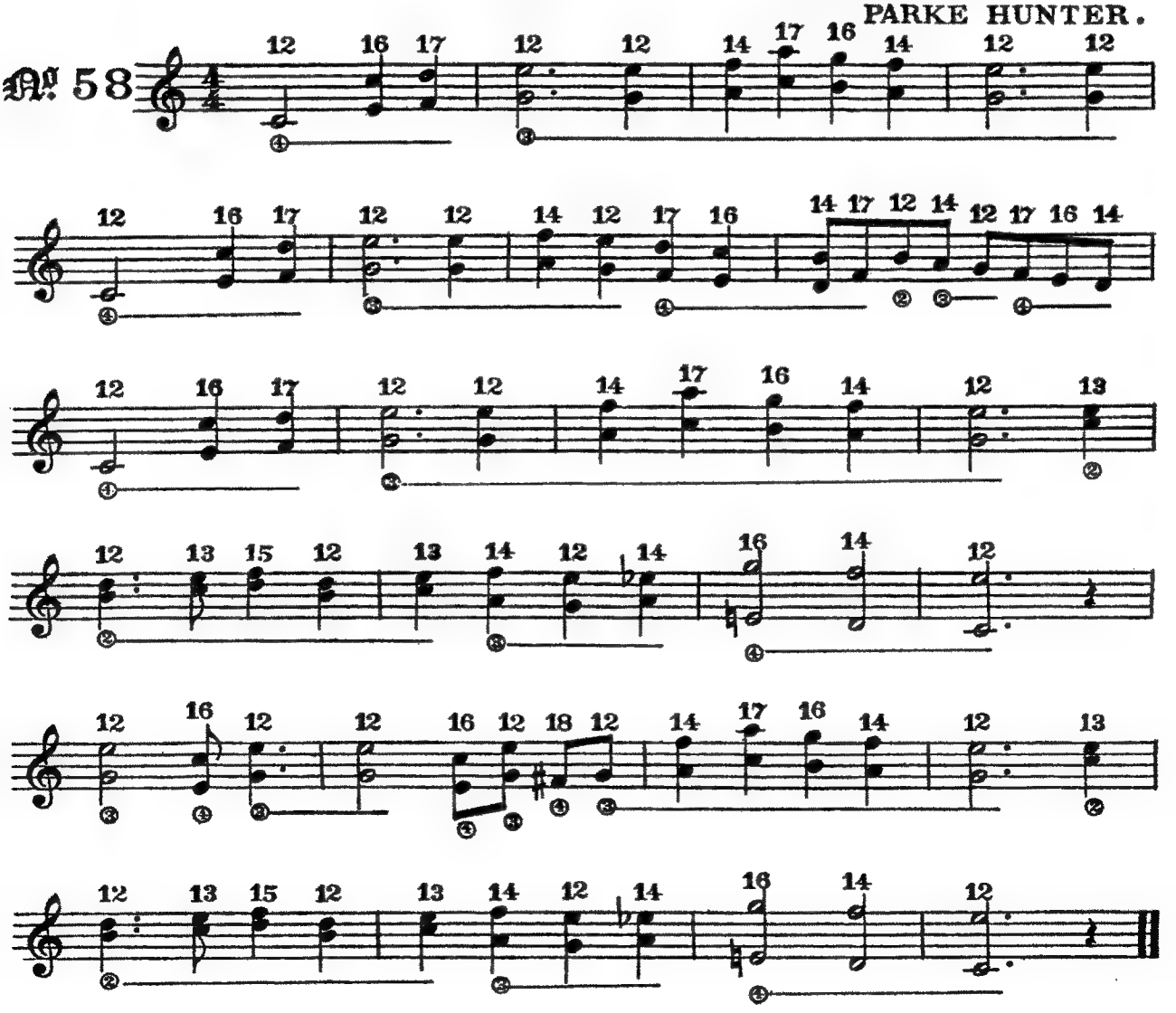
№ 57



EXTRACT FROM "OLD BLACK JOE."*

PARKE HUNTER.

№ 58

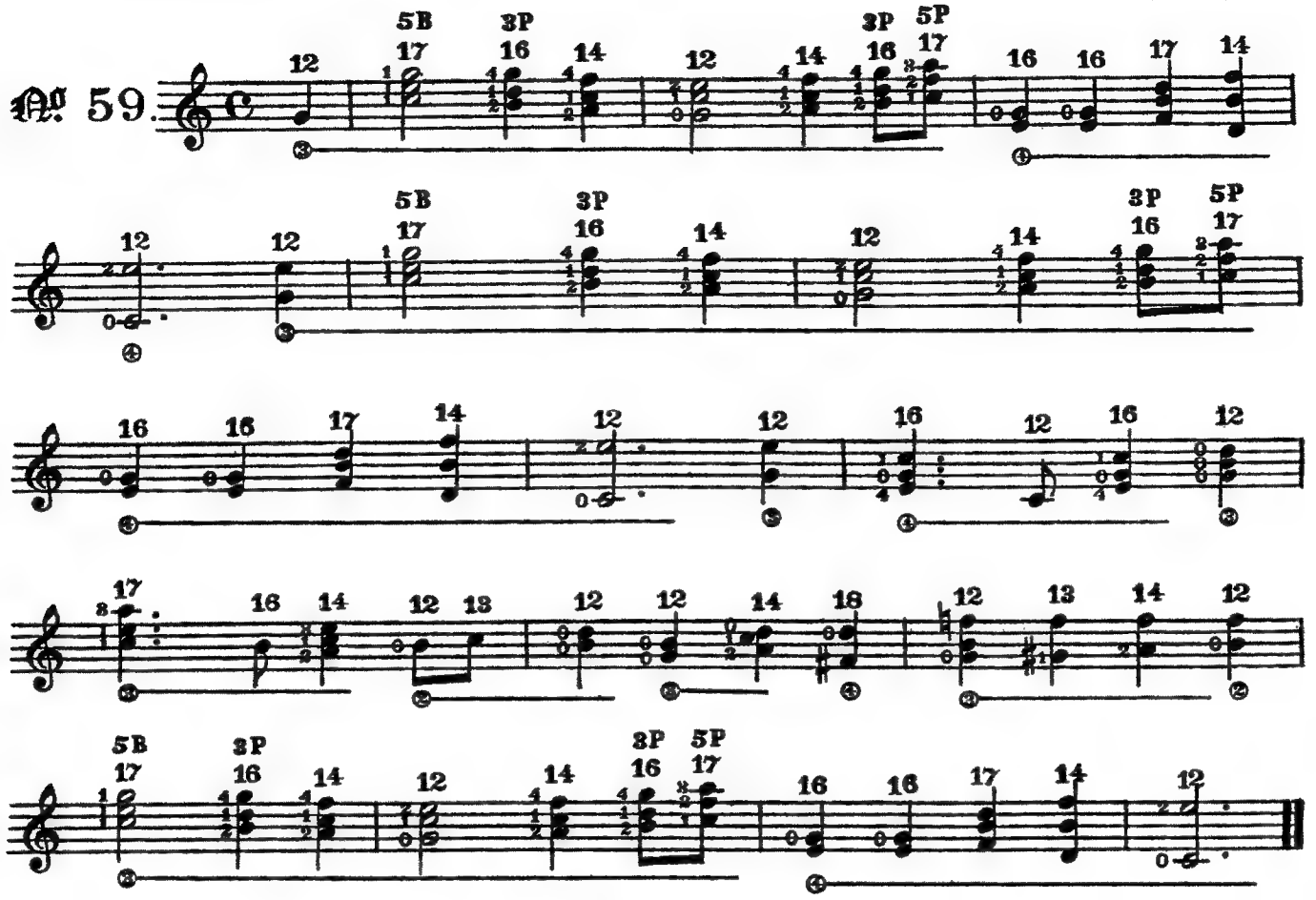


* Published full music size. No. 305. Dallas' Artistic Banjoist. price 1/4 nett. by post 1/5

EXTRACT FROM "BLUE BELLS OF SCOTLAND" *

PARKE HUNTER.

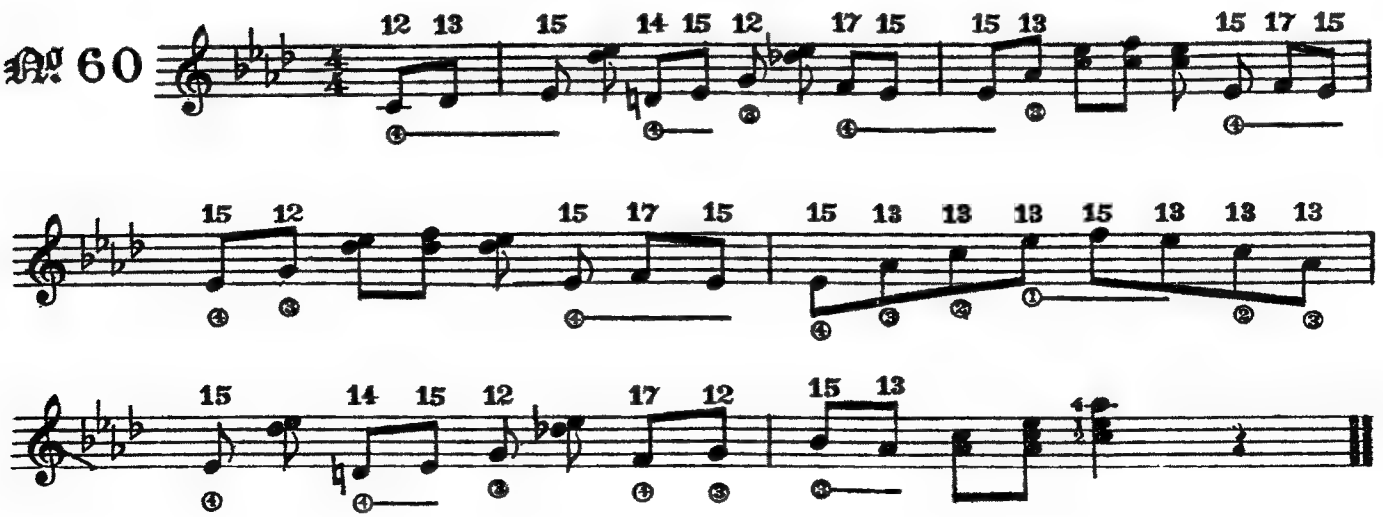
No. 59.



EXTRACT FROM "THE MOCKING BIRD." **

PARKE HUNTER.

No. 60



* Published full music size. No. 308. D.A.B. price 1¼ nett. by post 1⅝.

** Published full music size. No. 316. D.A.B. price 1¼ nett. by post 1⅝.

* SOSTENUTO

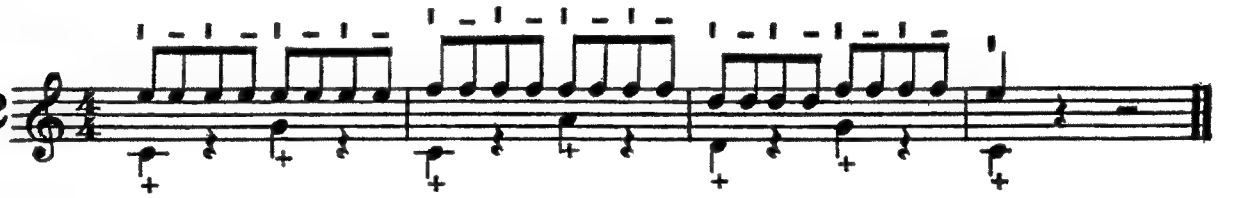
Sostenuto is obtained by striking the string backwards and forwards with the tip of the first finger. Place the fourth finger of the right hand on the vellum, so that the first finger is straight over the first string.

FINGERING SIGNS.

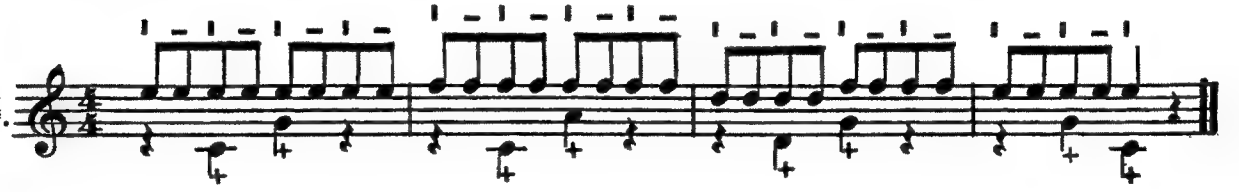
The down stroke. Striking away from the palm of the hand. ı or ⊔
The up stroke. Striking towards the palm of the hand. — or ∧

No. 61

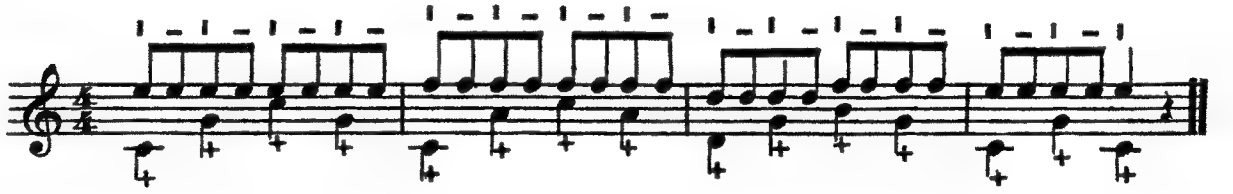
No. 62



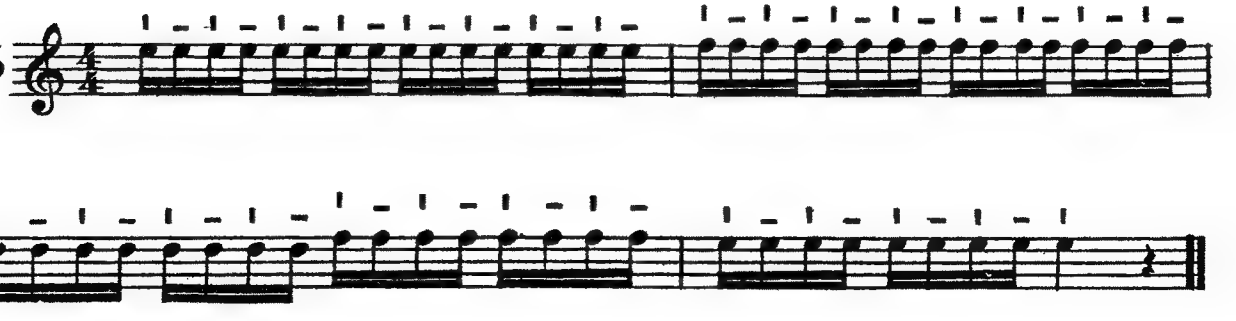
No. 63.



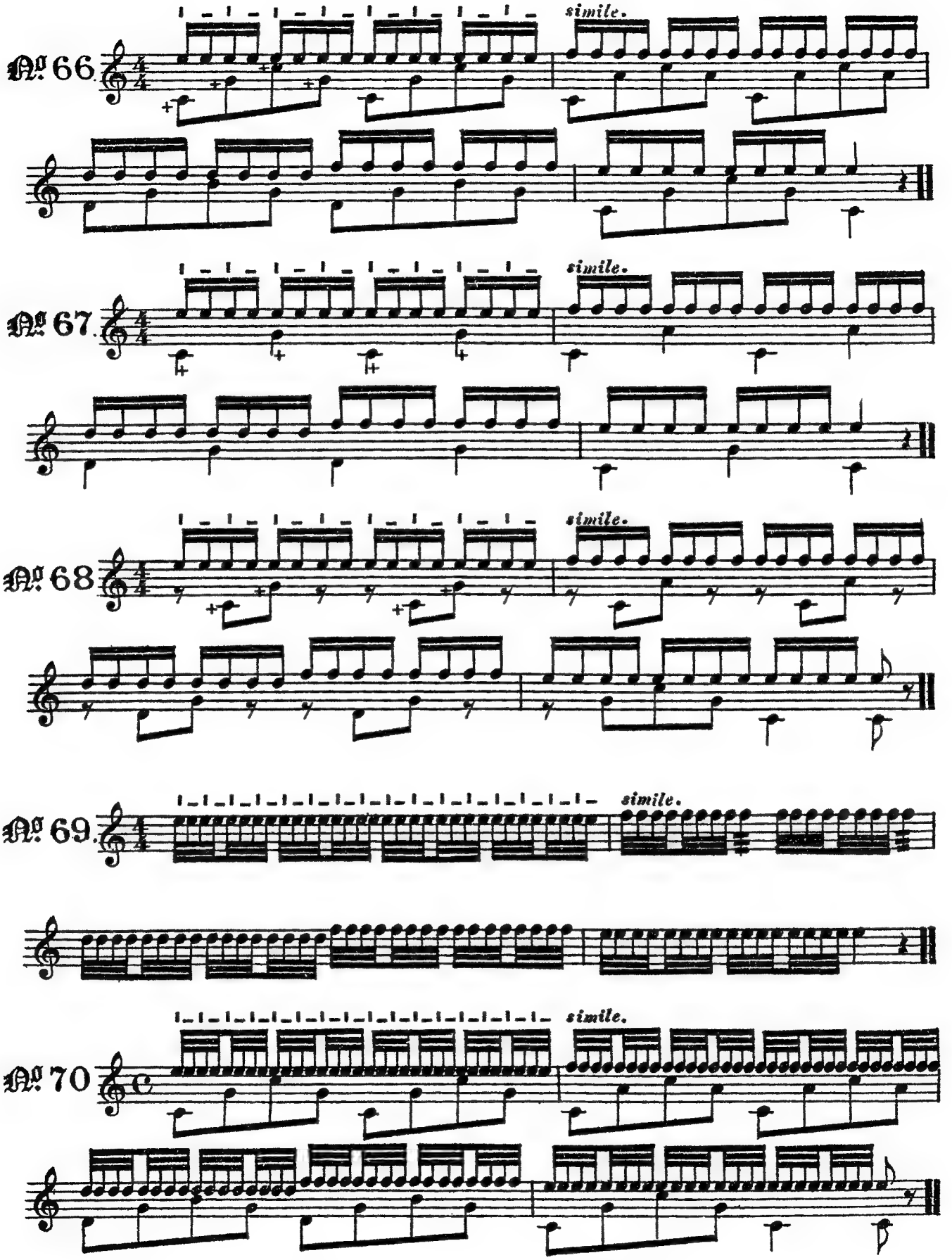
No. 64



No. 65



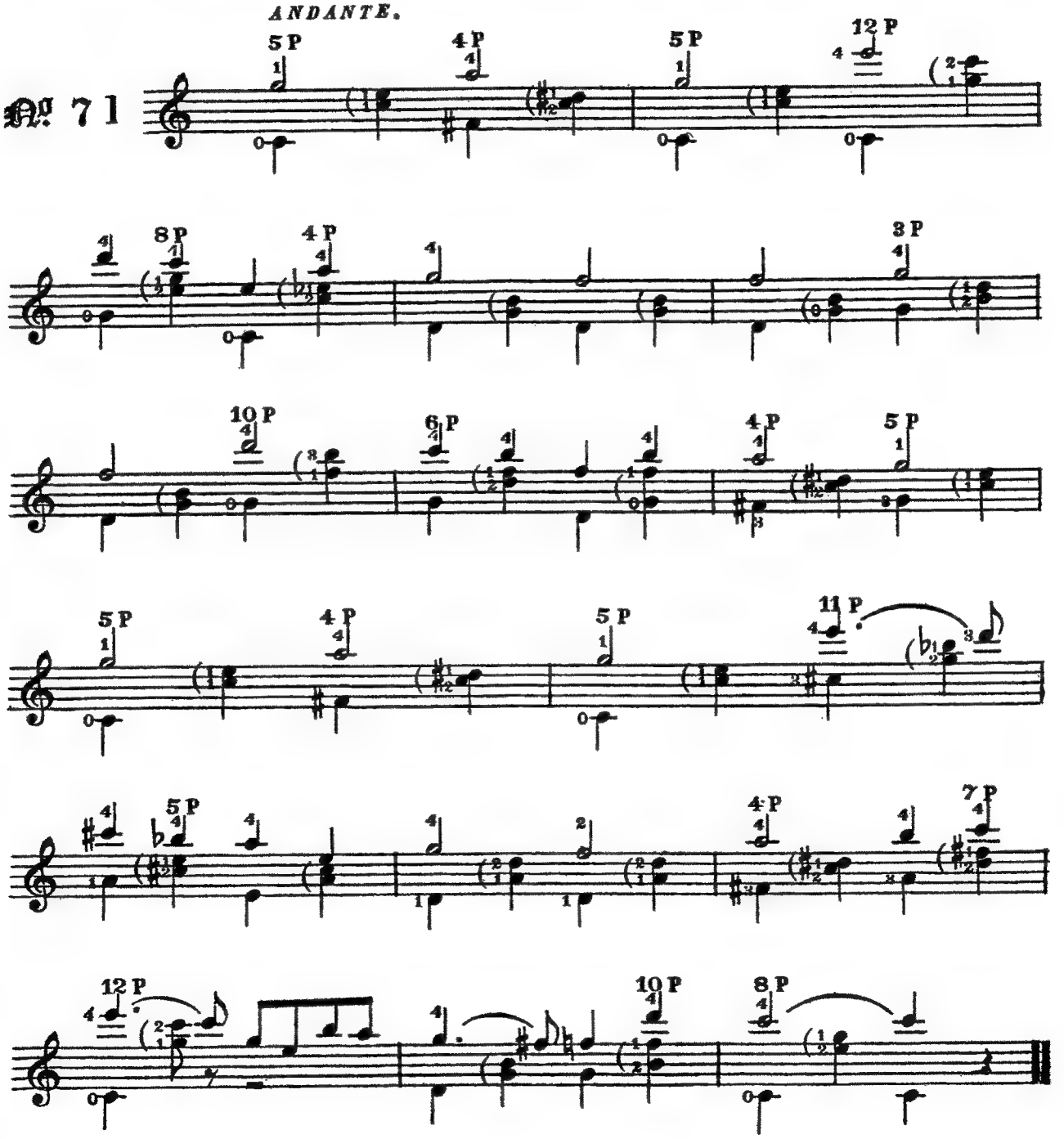
* See Modern Banjo School. 1904 edition.

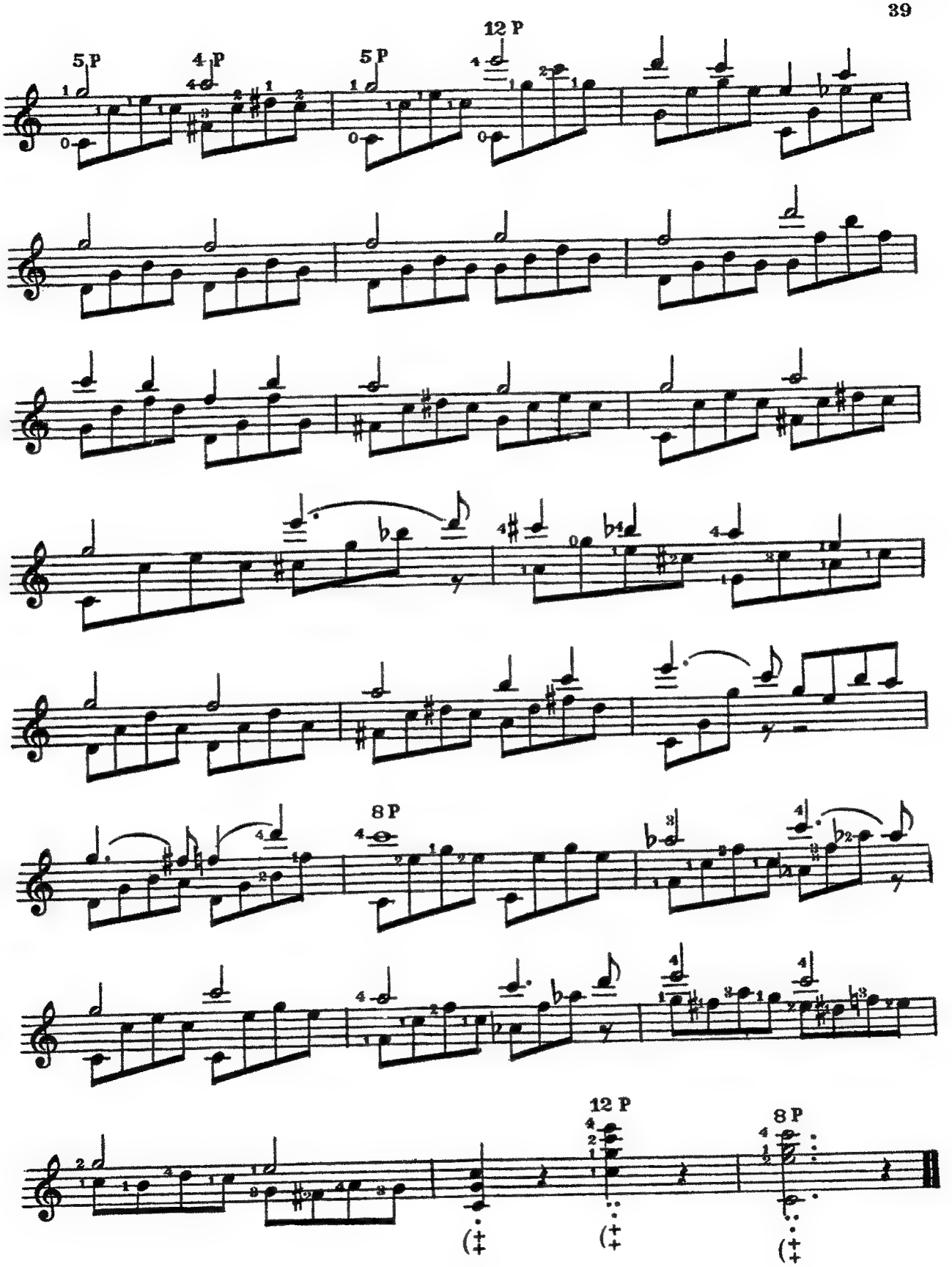

№ 66.
simile.
№ 67.
simile.
№ 68.
simile.
№ 69.
simile.
№ 70.
simile.

A I R.

The highest notes, with the stems turned upwards, are played Sostenuto the lowest notes written thus are played with the thumb pass.

ANDANTE.

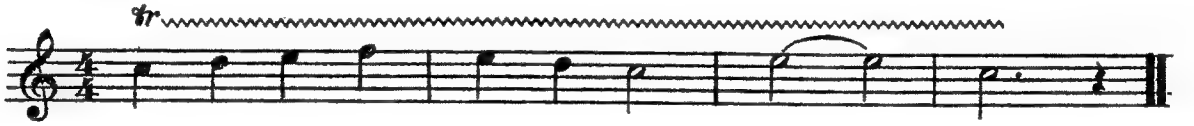



5 P
4 P
5 P
12 P
8 P
12 P
8 P

SOSTENUTO ON THE SECOND, THIRD AND FOURTH STRINGS.

In the following exercise Sostenuto is played on the second string. Rest the tip of the second finger on the first string, and the tip of the thumb on third string. Press both strings down slightly below the level of the other strings. This will enable the student to get a strong tremolo, without touching the other strings.

No. 72

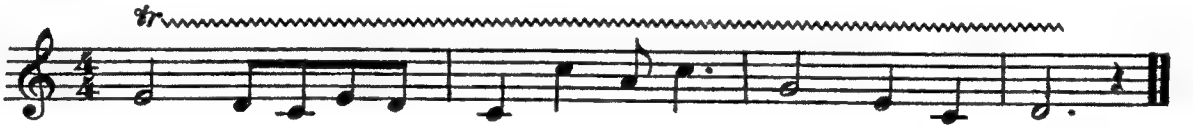


SOSTENUTO ON THE THIRD STRING. Rest the tip of the second finger on the second string and the thumb on the fourth string, and press them down as described above.

No. 73

SOSTENUTO ON THE FOURTH STRING. Place the tip of the second finger on the third string and the thumb on the fifth string.

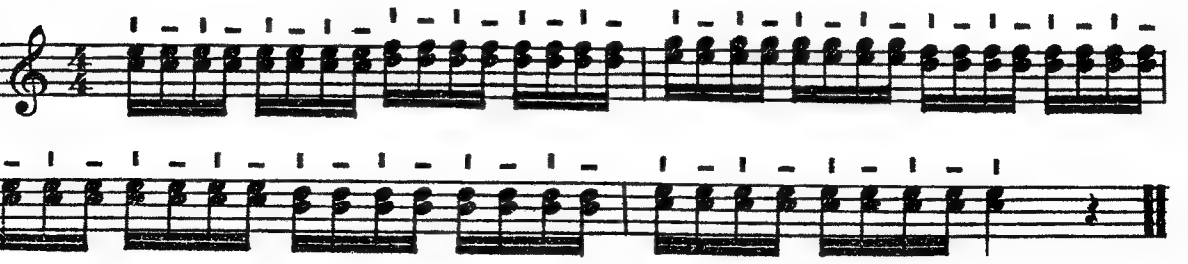
No. 74

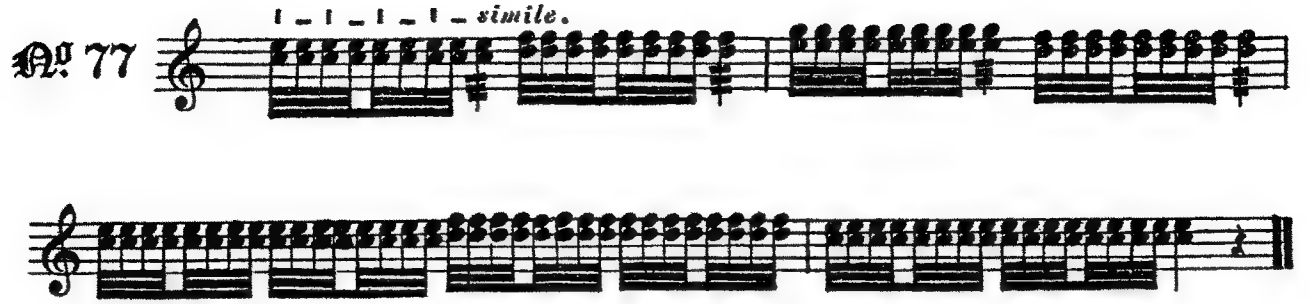


SOSTENUTO ON TWO STRINGS.

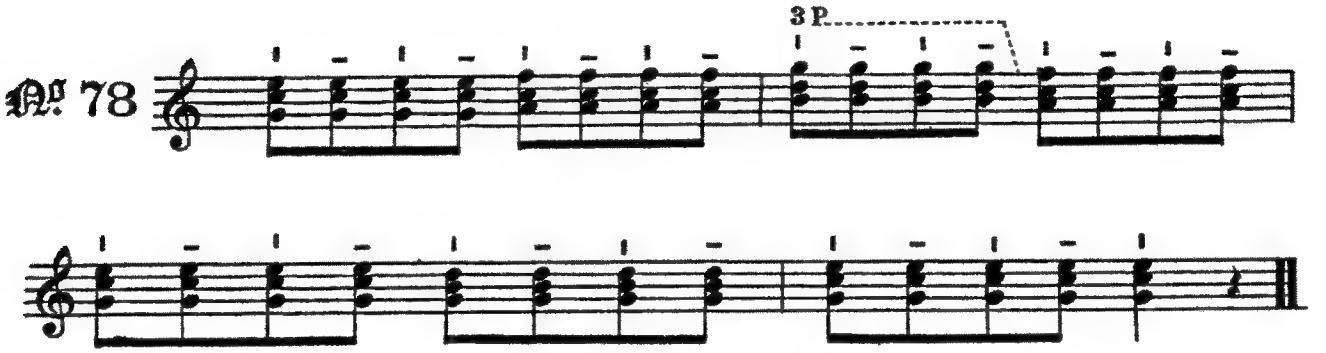
No. 75

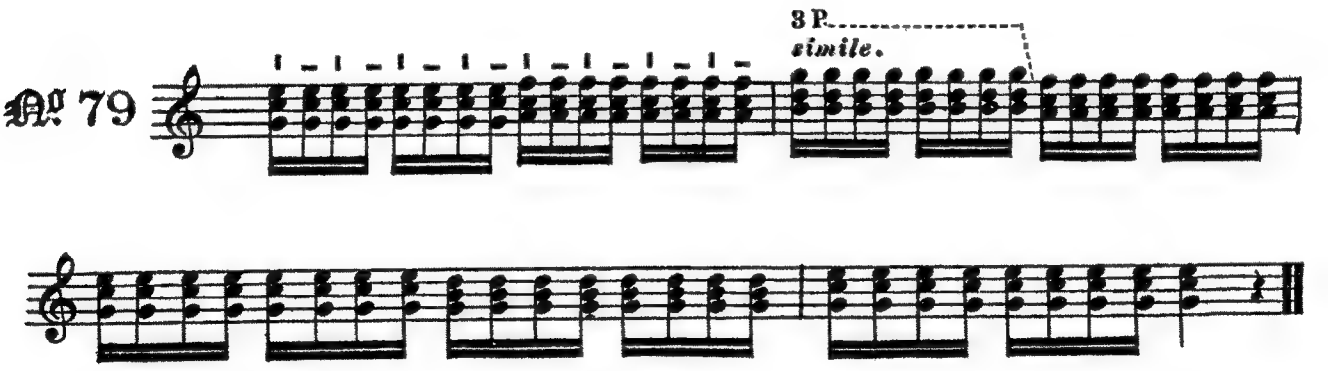
No. 76

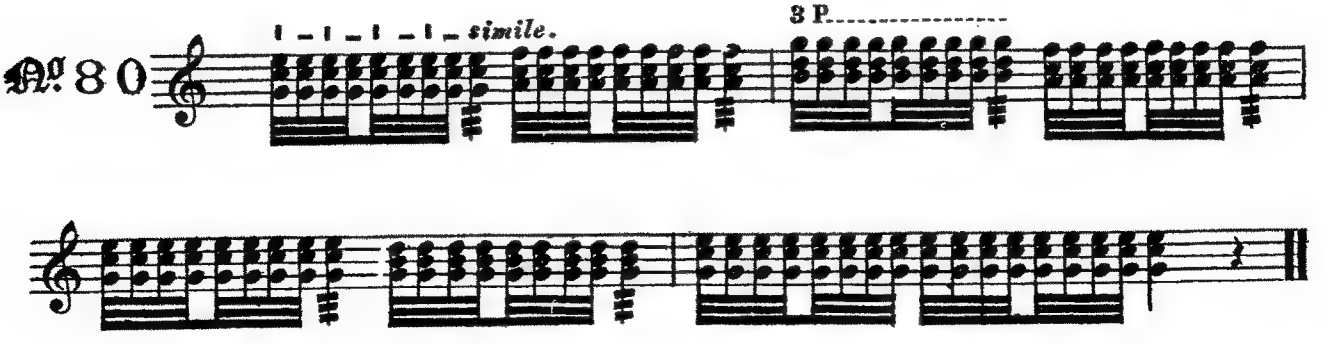




SOSTENUTO ON THREE STRINGS.







SOSTENUTO ON THE SECOND AND THIRD STRINGS.

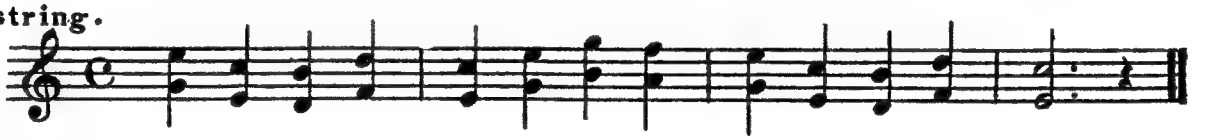
Rest the second finger on the first string and the thumb on the fourth and press down as previously described.

№ 81

SOSTENUTO ON THE THIRD AND FOURTH STRINGS.

Rest the second finger on the second string and the thumb on the fifth string.

№ 82



SOSTENUTO ON THE THIRD, FOURTH AND FIFTH STRINGS.

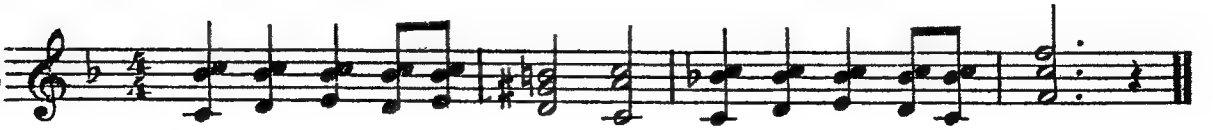
Sostenuto on the third, fourth and fifth strings, resting the second finger on the second string.

№ 83

SOSTENUTO ON THE SECOND, THIRD AND FOURTH STRINGS.

Rest the second finger on the first string and the thumb on the fifth string.

№ 84



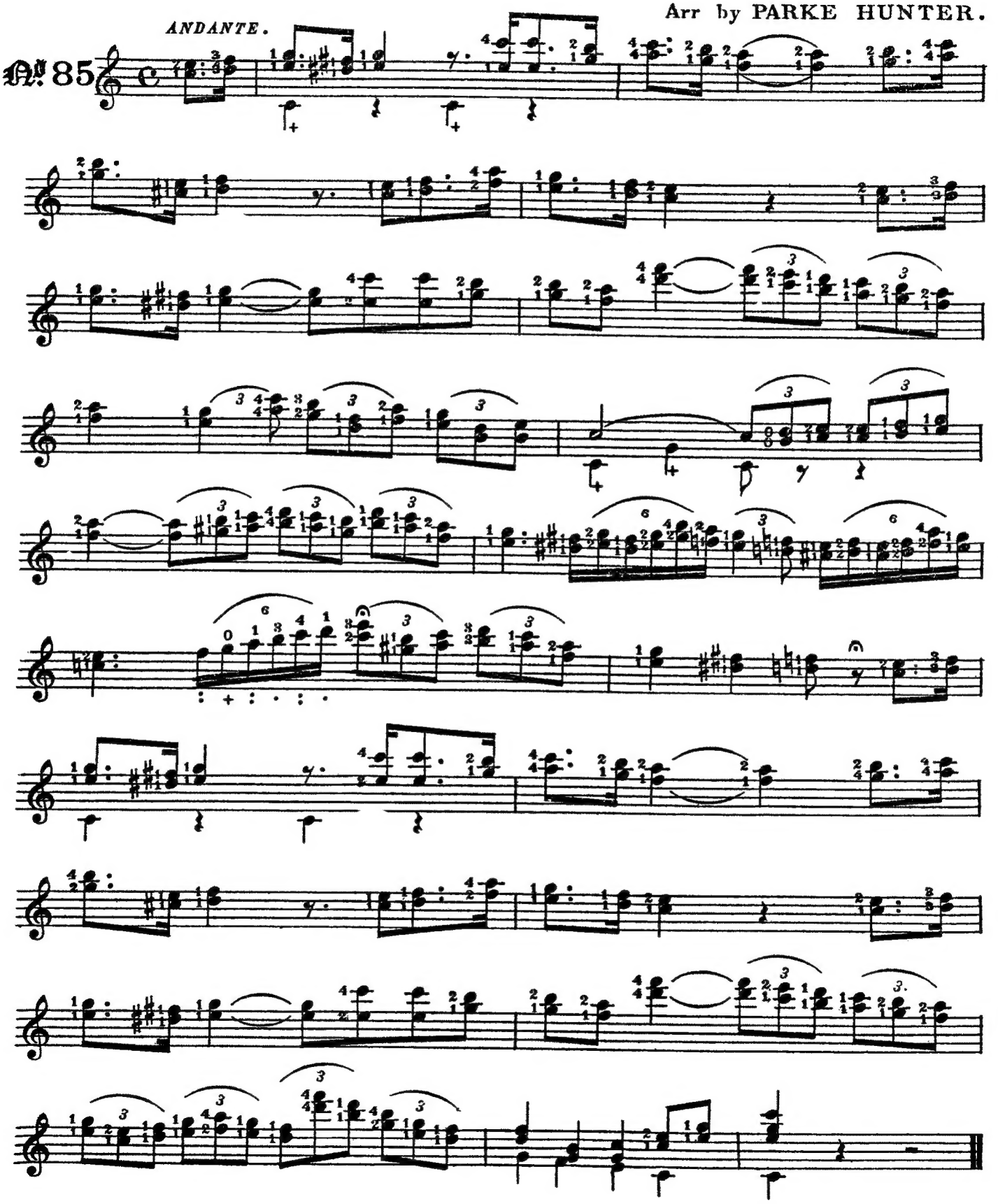
DUET FROM "NORMA"

BELLINI.

Arr by PARKE HUNTER.

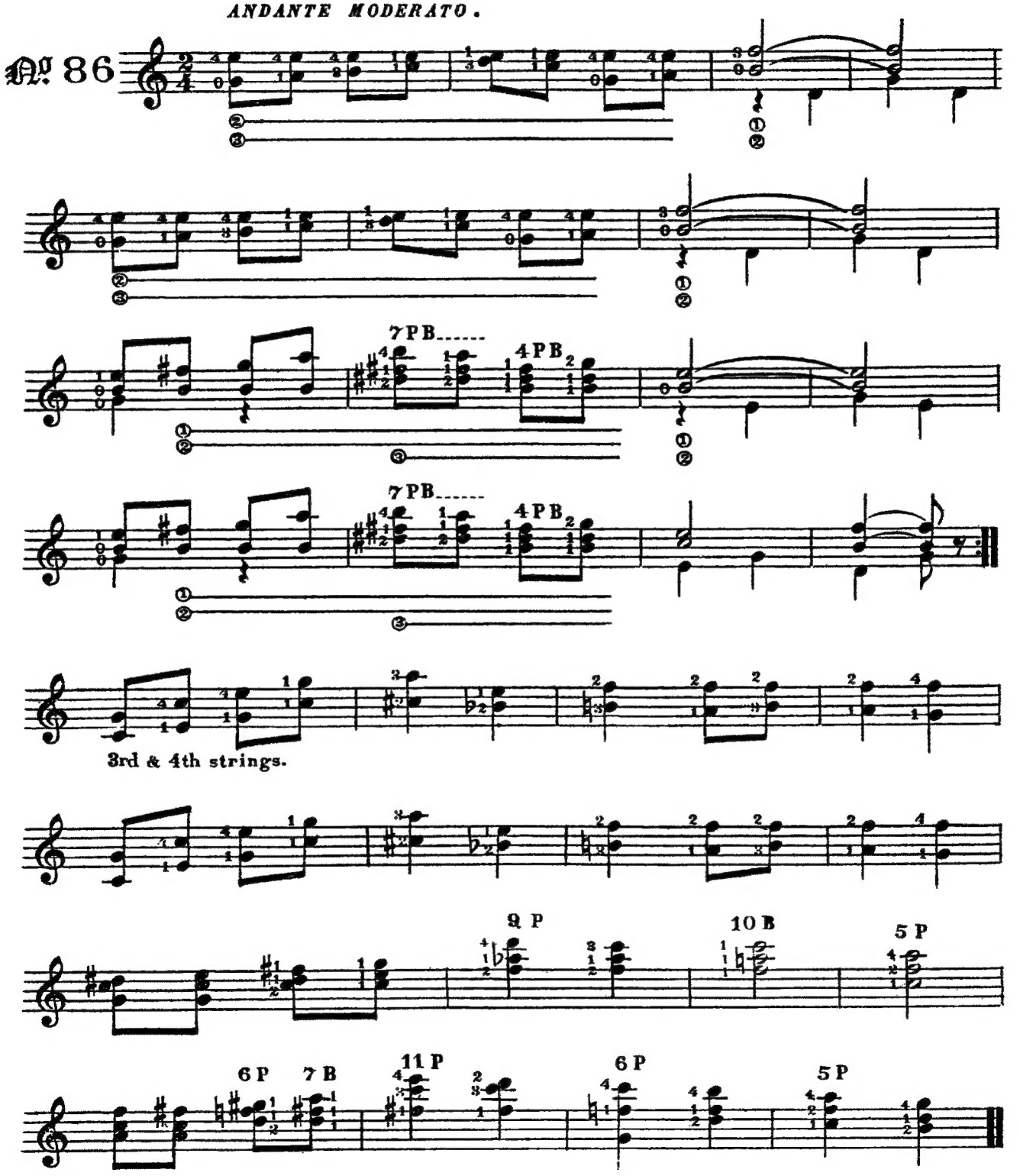
No 85

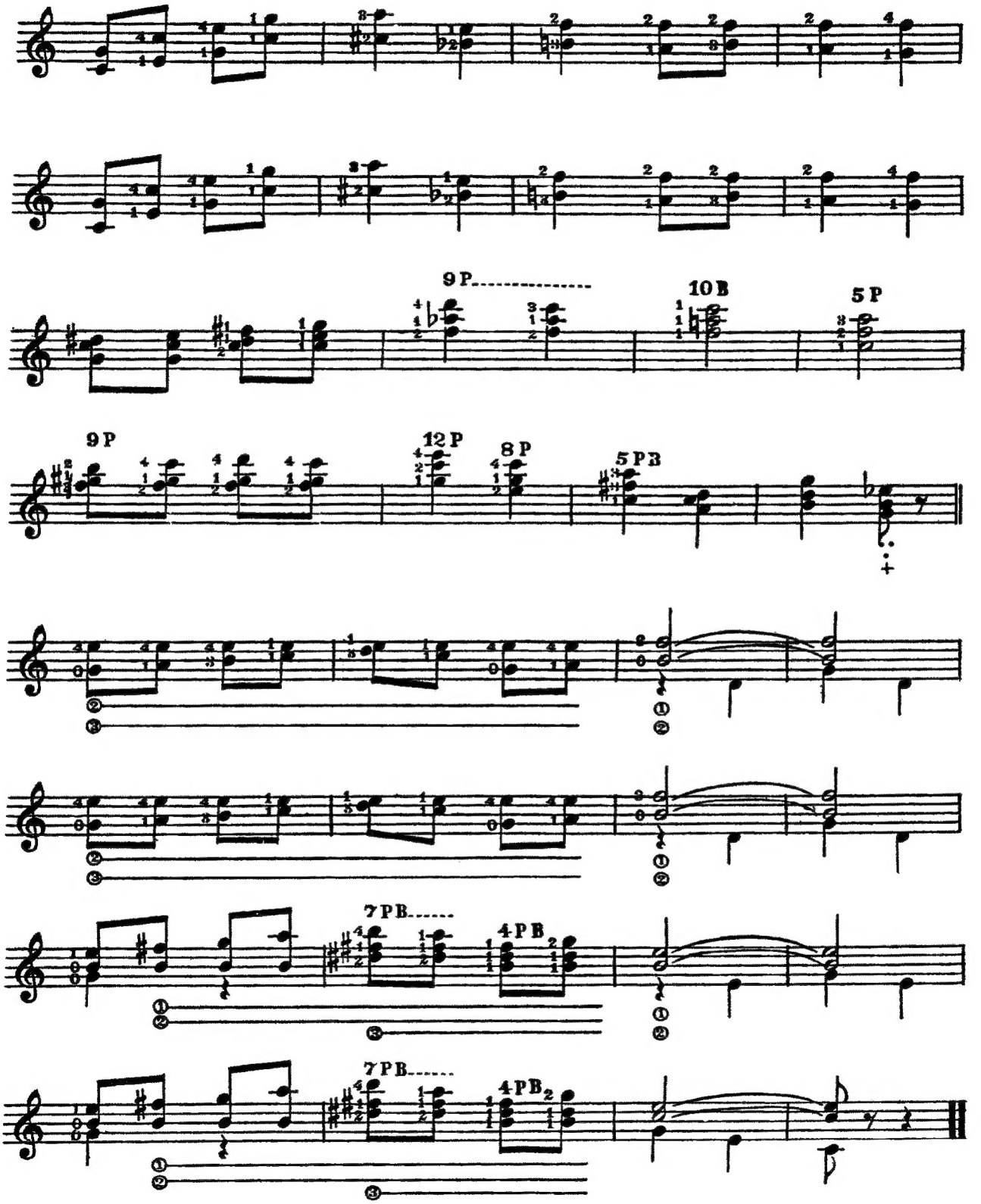
ANDANTE.



ROMANCE.

ANDANTE MODERATO.




9P
10B
5P
9P
12P
8P
5PB
7PB
4PB
7PB
4PB

ACADEMIC EDITION.

Dallas'
STAR BANJO ACCOMPANIST

A

Comprehensive Theoretical & Practical Treatise
on the Art of Playing Accompaniments
ON THE

BANJO

TOGETHER WITH AN EXPOSITION OF THE FUNDAMENTAL PRINCIPLES OF

LEFT-HAND CHORD FINGERING

The Whole Revised & Edited

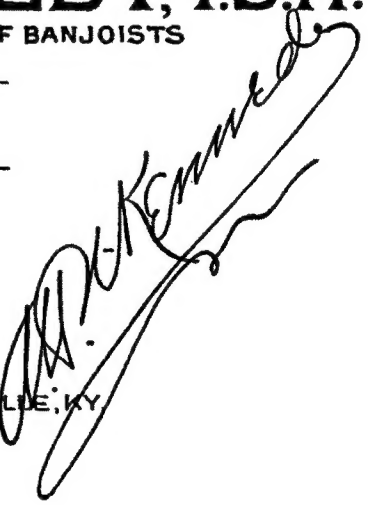
BY

A.H. NASSAU-KENNEDY, I.S.M.

AUTHORIZED & RECOMMENDED BY THE LONDON COLLEGE OF BANJOISTS
FOR THE USE OF CANDIDATES.

Price 1/6 net

(COPYRIGHT 1904)

J.E. DALLAS
415, STRAND, LONDON, W.C.

AMERICAN AGENCY, McCULLOCH & Co LOUISVILLE, KY.